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BEATLES FUTURE

BY JOHN LENNON

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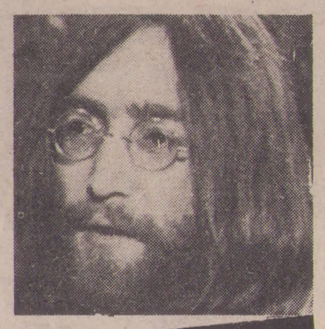

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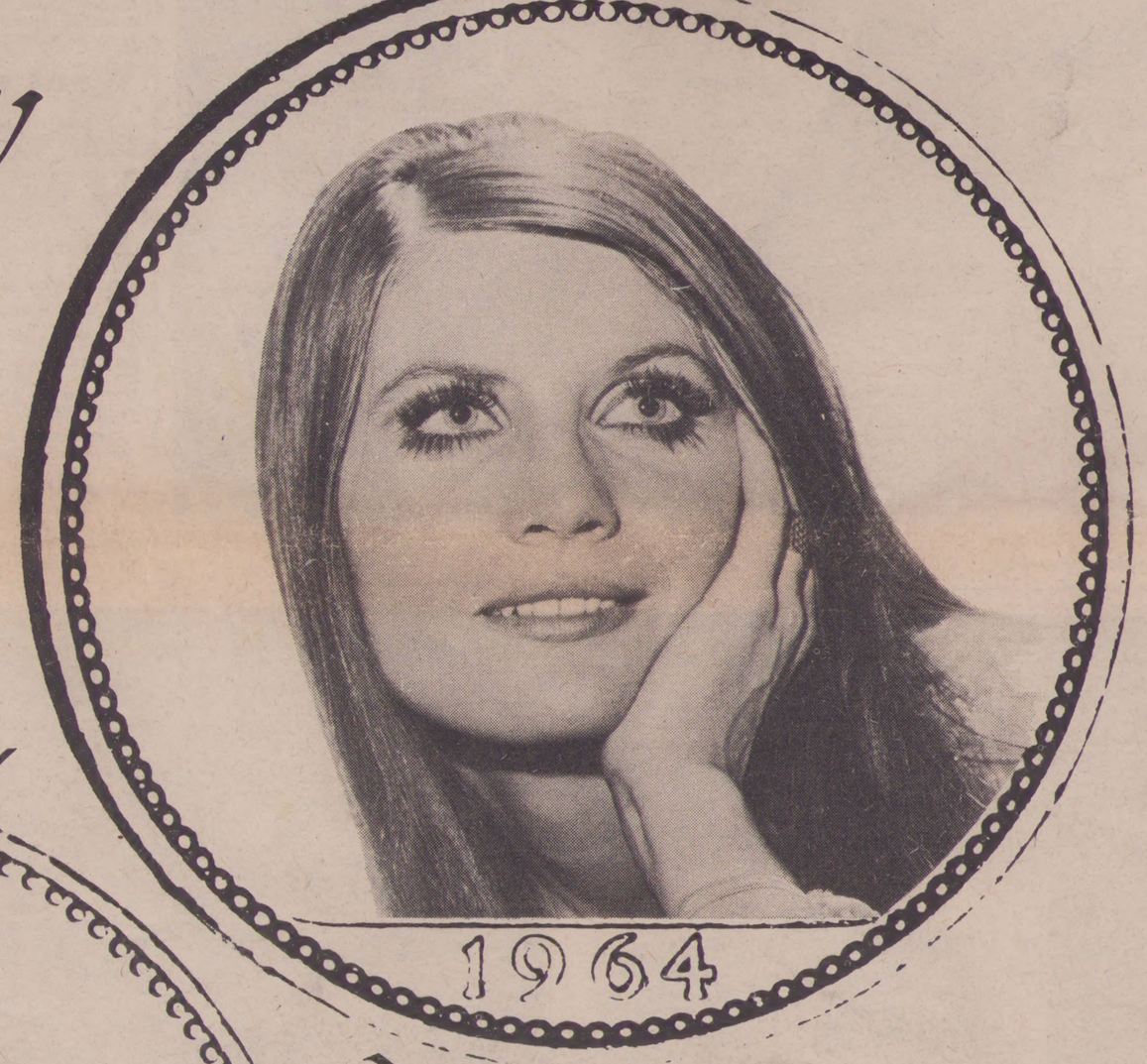


Think It All Over

Her New Discovery

Home Isn't Home Anymore

A Chart Bound Double Header from Pye

PYE

It was by a stroke of luck that Adam Faith first heard SANDIE SHAW and set her on the road to fame. By similar chance Sandie Shaw discovered HEATHMORE and recommended him to her manager Eve Taylor. In Sandie's Palladium dressing room she talked about her discovery to NICK LOGAN.

I PESTERED EVE TO PROMOTE MY SUPER HEATHMORE — *SANDIE*

I FIRST saw Heathmore when I was working up north in the clubs. I used to go round the other places and saw him singing in one. The club was almost empty, just a few drunks and their birds, who couldn't care less who was on. But they were listening.

I thought he had a fantastic voice and super stage presence — and I am hard to impress. He was not even a star but in his stage presence he acts like one and he also has the advantage, from being in the business for so long, of having the experience.

He was singing then under the name Johnny De Little, but his real name is Brian King. He was born in Wales, on Penrhiwceiber, four miles from where Tom Jones was born. He's now 28 and had been working in clubs and ballrooms for 12 years.

After I saw him I went back and did my act and thought I would forget about him. But I didn't. Next morning I rang Evie and said I had seen this fantastic boy.

Went on and on

I went on and on at Evie for weeks about him and finally convinced her. He is the first artist she has taken on for five years . . . since me !

Evie then took over. A song had to be found but after looking without success, Mitch Murray and Peter Callender were asked to write him a number. They came up with " Home Isn't Home Any More."

I didn't hear it until I came back from a trip abroad and it was already cut. I thought it a very commercial number and an obvious choice to make. £800 was spent on the record and another £500 on the right clothes.

Jeff (my husband) took him out for suits, shoes and shirts and I took him to my ladies hairdresser to design a new style haircut for him.

It was quite funny that day. The Hollies were there too and Heathmore was getting fed up with all the photographs. I kept stuffing cucumber sandwiches into his mouth.

SANDIE is behind HEATHMORE a 100 per cent — even to washing his hair after his new hair do, designed by La Shaw.

I also chose his car — an Italian model — out of the showrooms where we get our cars from.

It was Adam's wife Jackie who suggested the name. First it was Heathcliffe, from the character in " Wuthering Heights," because she thought he was all dark and romantic and moody. Somebody else had already got that name so Eve changed it to Heathmore.

As a person, he really is very, very nice. Evie says he is " achinabish," which means just that in Yiddish.

He is the type you want to mother; you want to cuddle him when he is sitting there. Then when he gets up he is very dependent.

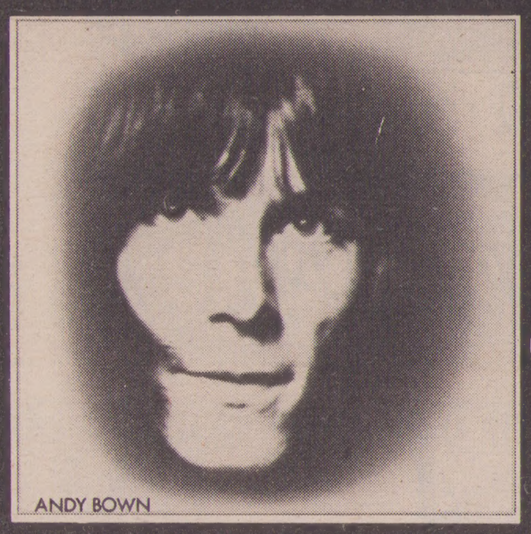
He's a very introverted person; not the sort who jumps up and shouts from the rooftops when he is excited.

I don't think he had given up hope of being discovered but I do think he never thought in his wildest dreams that he would ever meet somebody like Evie, who would take 100 per cent interest in him.

I really think he is fantastic — after all he must have something to get drunks to clap and applaud for more. You can judge for yourself by watching Simon Dee's show this Saturday. You'll see Heathmore and me then.

NEXT WEEK

Special on ELVIS



BEATLES MUSIC STRAIGHTFORWARD ON NEXT ALBUM

IF I could only get the time to myself right now — instead of all this Monopoly and financial business with Northern Songs—I think I could probably write about 30 songs a day. As it is I probably average about 12 a night. Paul, too . . . he's mad on it. It's something that gets in your blood. I've got things going around in my head right now, and as soon as I leave here I'm going round to Paul's place and we'll sit down and start work.

By JOHN LENNON

in an interview with Alan Smith

The way we're writing at the moment, it's straightforward and there's nothing weird. Songs like "Get Back," things like that. We recorded that one on the Apple roof but I'm not sure if that's the version that went out. We always record about ten versions — you get lost in the end.

I'm not really interested in the production of our records. In fact, I wish I didn't have to go through that whole thing, going through the production and balancing the bass and all that.

For me, the satisfaction of writing a song is in the performing of it. The production bit is a bore. If some guy would invent a robot to do it, then it would be great. But all that "get the bass right, get the drums right" — that's a drag to me.

All I want to do is get my guitar out and sing songs.

Sure, I quite fancy giving some live shows, but Ringo doesn't because he says you know it'll be just the same when he get on, nothing different.

I can't give you any definite plans for a live show when we're not even agreed on it. We've got to come to an agreement. For a start, there's too much going on now for us to even talk realistically about going on tour.

In a way, that's why it's unfortunate that all the publicity came out about doing live shows when it did. We were only thinking about it vaguely, but it kind of got out of hand.

I suppose the next Great Beatle Event will be the next LP, in about eight weeks.

A lot of the tracks will be like "Get Back," and a lot of that we did in one-take kind of thing. We've done about 12 tracks, some of them still to be re-mixed, and Paul and I are now working on a kind of song montage that we might do as one piece on one side. We've got two weeks to finish the whole thing, so we're really working at it.

All the songs we're doing sound normal to me, but probably they might sound unusual to you. There's no "Revolution No. 9" there — but there's a few heavy sounds.

Rockin' along

I couldn't pin us down to being on a heavy scene, or a commerical pop scene or a straight tuneful scene. We're just on whatever's going now. Just rockin' along.

The follow-up to "Get Back" is "Ballad of John and Yoko." It's something I wrote, and it's like an old-time ballad, but we won't now bring it out straightaway. We'll release it as soon as the other Apple singles go out of the charts . . . we don't want to kill the sales.

The song? Well it's just the story of us going along getting married, going to Paris, going to Amsterdam, all that. It's "Johnny B. Paperback Writer!"

As I say, we don't want to release it straight away, because it might kill the sales, and I suppose we're cowards that way. I don't regard it as a separate record scene . . . it's the Beatles' next single, simple as that.

The story came out that only Paul and I were on the record, but I wouldn't have bothered publicising that. It doesn't mean anything, it just so happened that there were only us two there. George was abroad, and Ringo was on the film and he couldn't come that night.

Because of that, it was a choice of either re-mixing or doing a new one — and you always go for doing a new one instead of fiddling about with an old one.

So we did, and it turned out well.

As for all this financial business that's going on — it does get in the way of writing, but I don't find it that much of a drag. It is, it is it that much of a drag. It is like Monopoly . . . what with all these bankers, and played round a big table with all these heavies.

You know the bit: "Then I'll give you the Strand or Old Kent Road," and you say no — you give me two houses. It's just like that.

Really the outcome of this whole financial business doesn't matter. We'll still be making records and somebody will be copping some money, and we'll be copping some money, and that'll be that.

I don't have any involvement in

Mary Hopkins records, it's pure Paul. But there is one discovery I'd like to promote.

I think I'm going to make a pop record with Yoko. I've got this other song we were singing last night, and I think it'll be quite a laugh for her to do a pop record.

It's one I've written myself, and it's about Yoko, but I'll just change the word Yoko to John, and she can sing it about me.

'Rape' film

This TV film "Rape" we did for Austrian TV — so it didn't get fantastic reviews, but then neither does every record the Beatles make. Hell, do you remember the reviews of "Hey Jude"

I remember Stuart Henry saying "Och weel, y'either like it orr y' don't." The critics are the same with "Rape." It's a good film, and we stand by it. There's a few people understand it, and the rest have no idea. They don't know the difference between Jean Luc Godard and Walt Disney.

It's funny. The critics can accept it from Luc Godard but they can't accept it from us two — because they're so hung up on who Yoko and I are and what we do, they can't see the product.

But that'll die, and Yoko and I will just have to overcome our image, and people'll have to judge us on our art and not the way we look.

Back to songwriting though — you can't say Paul and I are writing separately these days. We do both. When it comes to needing 500 songs for Friday, you gotta get together.

I definitely find I work better when I've got a deadline to meet. It really frightens you, and you've got to churn 'em out. All the time I'm sort of arranging things in my mind.

This film the Beatles made recently, of us recording and working — somebody's editing that at the moment. It's sixty-eight hours, and they're trying to get it down to five for several TV specials.

Or then, it might be a movie. I don't know. It might make a series like the Dales!

This "image" thing people are always on about with the Beatles — image is something in Joe Public's eye. That's why it's a drag when people talk about fresh-faced Beatles like it was five years ago.

I mean, we're always changing. Like the TV clip of "Get Back." Now I've got the beard — Paul's clean shaven — George is the one with the moustache.

Even we can't keep up with our own image. I come into Apple one day, and there's George got a new head on him!

So if that's the way it is with us, I tell you, the public doesn't stand a chance of keeping up with how we look. And anyway, how we are is up to ourselves personally.

Music first

Music is what's important, and as far as that's concerned in my case, Yoko and I stimulate each other like crazy. For instance, did you know she'd trained as a classical musician? I didn't know that until this morning. In college she majored in classical composition.

I've just written a song called "Because . . ." Yoko was playing some classical bit, and I said "play that backwards," and we had a tune. We'll probably write a lot more in the future.

I've written with other people as well. For instance, there was a mad thing I wrote half with our electronics genius, Alex. It was called "What A Shame Mary Jane Had A Pain At the Party," and it was meant for the last Beatles album. It was real madness, but we never released it. I'd like to do it again.

There was another song I wrote around "Pepper" time that's still in the can, called "You Know My Name And Cut The Number." That's the only words to it. It just goes on all the way like that, and we did these mad backings. But I never did finish it. And I must.

Why did we spring "Get Back" on the public so suddenly? Well, we'd been talking about it since we recorded it, and we kept saying "That's a single."

Eventually we got so fed up talking about it, we suddenly said: "O.K. That's it

"Get it out tomorrow."

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NME Exclusive at London Airport to welcome BOB and EARL

THEY'D FORGOTTEN ALL ABOUT HARLEM

AFTER a short delay in customs at London Airport, two dark figures emerged behind a line of blue-blazered, open shirted, camera-swinging American tourists. "Thank God," said a man from their agency, "It's the real Bob and Earl."

By GORDON COXHILL

That's not such a fatuous statement really. Not when you realise that before their record, "Harlem Shuffle" started to show in the NME chart, nobody knew where they were, who they were, or what they were doing.

Despite extensive enquiries, little was discovered about the duo, until Ronnie Jones, who is a booker for the Clayman Agency, wired a Los Angeles disc-jockey asking him to broadcast an appeal for Bob and Earl to show themselves.

A few minutes later, after our photographer had virtually brought the airport to a halt by asking Bob and Earl to lie down in the middle of the road, we were sitting in a car, speeding up the M4 to the capital.

Unaware

"We hadn't gone into hiding," said Bobby, born Bobby Relf, sometimes known as Bobby Garrett. "We were recording and were totally unaware that 'Harlem Shuffle' was happening in England. Remember it was massive hit in America way back in 1963, and we had almost forgotten all about it.

"Then a guy came up and showed us a cutting from a magazine, and we had come in the chart at about number 47. Then Station KGFJ said some things about us over the air, and we decided to come up and see what it was all about."

Earl, who as Jackie Lee scored a top tenner with a record called "The Duck," ceased looking at the green countryside of Brentford long enough to tell me how he felt when he realised they had a six year old hit on their hands.

"I was knocked out," he smiled. "My first reaction was 'wow, now we'll be able to see England.' This is our first trip out of America, and we sure aim to enjoy ourselves."

At that, Bob and Earl both threw their brown heads back and roared with laughter. "I think we've bought the sun with us," said Bobby, "what a great day to arrive on."

I then told them that on the early morning news report, I had heard that Los Angeles had suffered a minor earthquake, and that several buildings had shaken.

They looked at each other, realising that they must have missed it by a couple of hours. Having assured them that there were no casualties, we chatted about rag and bone men for a while.

"Yes, we've them just the same," Earl told me.

"In fact, to me, all cities look the same. This could easily be Philadelphia. We're here for a few weeks, and we aim to see almost everything.

Both of them grew up in Los Angeles, but while Bob got his early singing experience in a church choir — "My mother made me go until I grew bigger than her" — Earl sang around town in a number of groups until he ran into Bobby Day.

"I happened to be at the same party as Bobby. He had that record 'Rockin' Robin'. Anyway, he started playing the piano, and I went over to him and started singing. He told me I had a good voice, and I should see about taking the game up seriously. Later in 1957, I formed a group called the Hollywood Flames, and Bob here joined soon afterwards."

Later, Bob and Earl broke up the group, and stayed together as a twosome. They had hits like "Don't Ever Leave Me," "Deep Down Inside," and the "Harlem Shuffle," which topped the r-and-b charts, and scored heavily in the national pop charts in America.

"We wrote 'Shuffle' after seeing the kids doing this crazy new dance in L.A." Bob told me. "We decided to make a record they could do this dance to, but we wanted it to appeal to a wide record buying audience.

New York is the biggest single market, in America, so we chose to put Harlem in the title, Harlem being a very populated area of New York, where they go for that type of music.

"Since 1963, we've been very busy, song writing, and performing alongside names like Ray Charles, the Isley Brothers, Temptations and James Brown. But now, with the new interest being taken in us, we're hoping for lots more hit records."

Now the car was in Kensington, and the duo were straining their necks at the mini-skirted dollies. "We don't have them like this back home," sighed Bob. "Gee, look at that one. Boy, are we going to have some fun."

Earl was taking an interest in the traffic lights, and working out when it was safe to cross the road. "Now let's see, red means stop all over. So that's when I cross, right?" I said he was right. "That's a taxi, right?"

He was right again. But London stumped him when he saw a fleet of Rothman's ciggie horse-drawn carriages jogging down Park Lane. "I guess it's pretty," he said, "but it's hard luck on anybody in bad need of a cigarette."

Bob and Earl's schedule for the next few weeks is pretty tiring, taking in clubs, ballrooms, the NME poll concert and many TV and radio appearances. But they are looking forward to them all.

So pleased

"We are so pleased at having a hit in Britain, that I think we'd have swum across to play here," laughed Bob. "We have been good friends for ages, and there's nothing we like better than getting up on stage and singing together. I'm even looking forward to singing 'Harlem Shuffle' every night of the week.

"As soon as we get to the hotel, I'm going to get a couple of hours sleep, then I don't mind if I don't sleep again until I get home."

At the moment, plans for the duo's follow-up single are rather in doubt, but the song is likely to be "Dancing Everywhere," which Bob and Earl wrote together.

In Oxford Street, Earl gazed in awe at Selfridges, currently celebrating their 60 years in business. "Does this road lead all the way to Oxford?"

I didn't know whether he was joking or not, so I pretended I hadn't heard. A few minutes and several more whoops of delight upon seeing a miniscule mini later, we arrived at their hotel.

"Thanks for the lift," I said, "and make sure you enjoy yourselves."

"We sure will," they laughed. And I'm sure they will.

BOB (left) and EARL pictured at London Airport on their arrival for British tour on Tuesday. It's the first time they've been outside America.

Impressive Trems

HAVING seen the Tremeloes in Israel and South America winning over large audiences, I was interested to see if they could do the same in a Northern club. They could! They do a lot of cabaret now on the Northern circuit, so I paid my first visit to Sheffield's lively Cavendish Club last weekend to see how the Bailey circuit puts on their shows.

I was most impressed, both with the lush layout and the talent on view. The Trems topped, and even though they had doubled another club some 30 miles away earlier in the evening, they were fresh as paint at 11.15 when they started their 45-minute act. They went through their hits and ironically got big applause for "I Shall Be Released" (which didn't do so much in the chart) and their current "Hello World."

But the biggest applause went to Dave Munden, when he left his drums to sing in Spanish "Et Tu Mundo!" The Trems have introduced a comedy bit when they all have to start tap dancing or be branded as unusual. I thought they could have done this several times as a running visual gag. Anyway, they were solid entertainment for the club patrons. — **A.G.**

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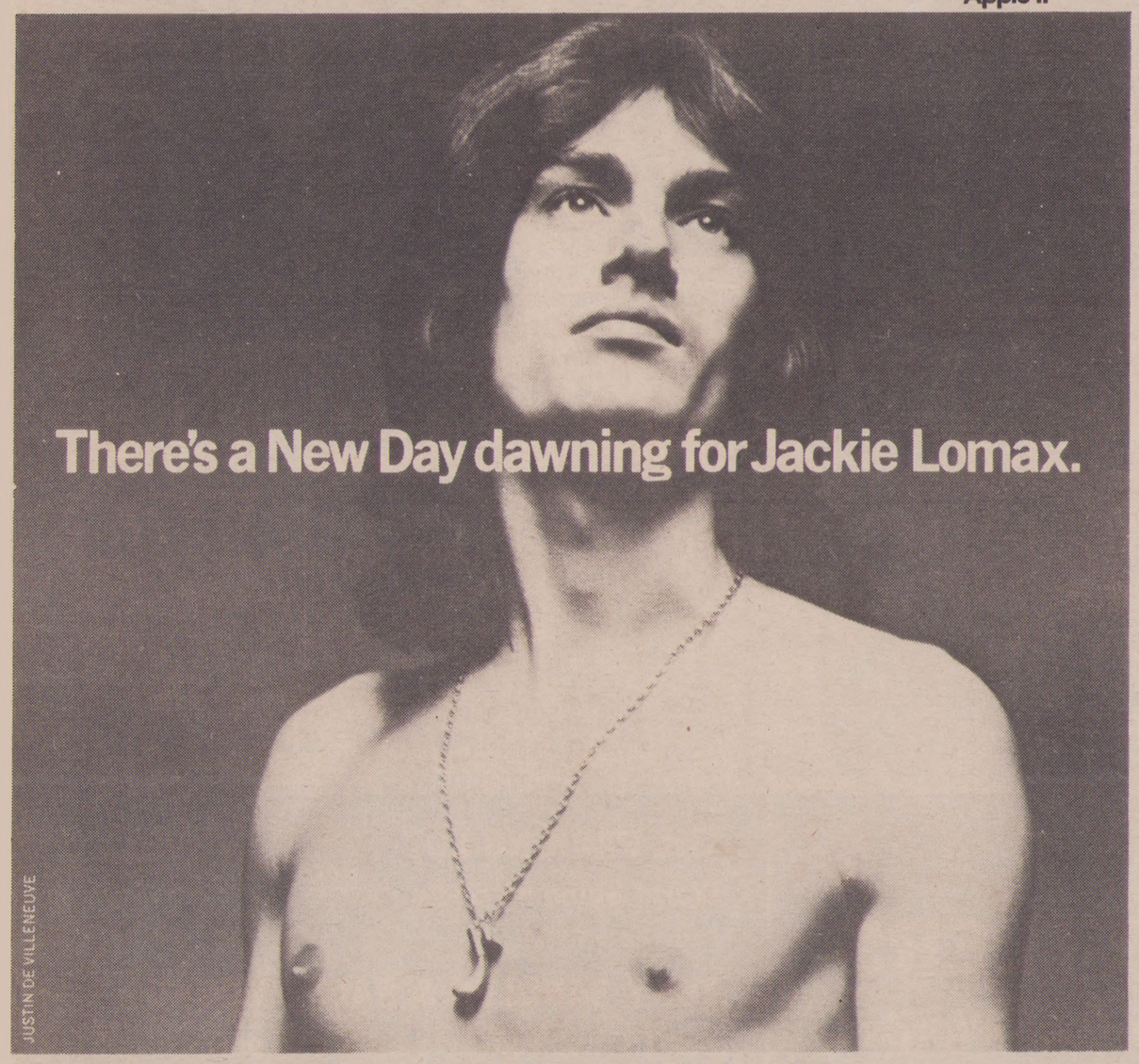

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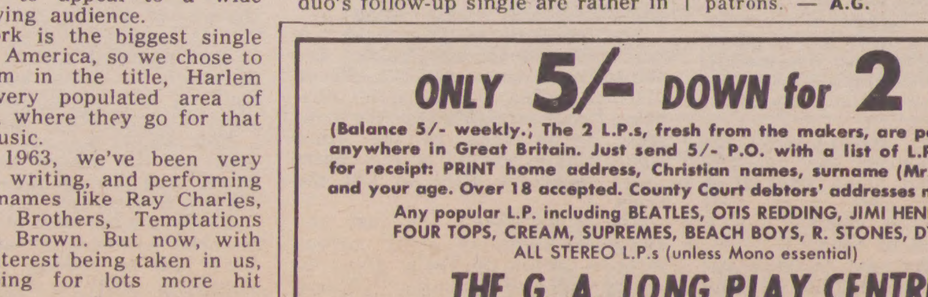

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NMExclusive *The continuing story of the BEE GEES family rumpus . . . .*

BARRY SAYS ROBIN 'EXTREMELY RUDE'

BARRY GIBB broke the big Bee Gees silence at the week-end to tell the NME in an exclusive interview: "If Robin wants to come back he will be welcomed with open arms. But I won't speak to him again unless he speaks to me first.

By NICK LOGAN

"And if he doesn't come back we will continue as a trio. There is no question of us breaking up."

Speaking at London's Revolution Club alongside 21-year-old Gibb sister Lesley, temporary replacement for Robin in the BBC-TV show the group filmed on Sunday, Barry went on to tell me: "Robin wants to sunbathe in the spot light while the rest of the group stand in the shadows.

"The things he has said have been extremely rude, from my own brother, and I would not forgive him for that.

"I would say that he is unwell. He has got a very, very big persecution complex. He thinks everybody hates him.

"But it is a family matter now and it is getting to the stage where we should be thinking of going round and smashing the door in."

Barry, newly-bearded and tanned on his return from Acapulco with girl friend Linda and the honeymooning Maurice and Lulu, hasn't seen his brother since the "Daily Mirror" article in which Robin claimed he wasn't getting full credit for his work in the group.

Six weeks

It is now week six since the rift.

"I picked up the paper like anybody else," said Barry, "and I wondered what it was all about. I phoned him and I was told to b———r off. He wouldn't speak to me.

"We don't know where he is; all we know are the things he has said about us. If he wants us to get together he can contact us.

"Many attempts have been made to contact him but he has made no answer. So we have stopped."

Barry confirmed that the brothers' parents had also failed in efforts to get in touch with Robin.

"He has said that he was not getting enough credit but he never said anything to us. If we had sat down and discussed it. . . . .

"The Press are closer to him than we are. I just get abused. But I would remind him that he only wrote four songs on this new LP. That may be a reminder to him. I have been writing for the past nine years. He has been writing only a few years."

Had they argued before? "Over the past year there were different things," replied Barry, "but we never argued about him not getting enough credit."

Had there been any hints of a rift? "I saw something coming because we were arguing a lot. It is a fact that we have grown up together and never been out of each other's sight.

"Three brothers are not usually like that because they will have different jobs. That is one of the reasons why this happened.

"But Robin was very lackadaisical about sessions. He would turn up at the last minute or an hour after we had finished. So we didn't get anything from him to put down."

What part was played by the decision to release Barry's "First Of May" as the last single in preference to Robin's "Lamplight?"

"We discussed this for weeks," said Barry. "And it had always been agreed that Robert (Stigwood) would take the final decision.

"I liked 'Lamplight' but I liked the other side as well. The next thing is that we read in the papers that Robin has said that 'First Of May' shouldn't have gone out.

"He has been grasping for freedom. His attitude is 'I want to do this and I want to do that and b———r the guys next door' — who happen to be his own brothers."

Was there one major factor behind the rift? "Yes," said Barry, "her head has become too big for him.

"The wife should have nothing to do with the husband's business affairs.

"No, I've never got on with Molly. I tried very hard because she is my brother's wife. He is being pushed around.

"They are accusing me of all kinds of things I have never heard of."

What sort of things? "Foul things, well below the belt. You couldn't print them."

Robin, Barry went on to claim, was jealous of the publicity that came his elder brother's way. One of the incidents that led to the friction was the publicity that resulted from Barry's misadventures with a gun at his flat.

"He thought that was all set up," said Barry, but he was wrong. I was the one who went to court over it."

The feelings of Barry, Maurice and Colin now are that if Robin wants to return he must make the first move and then they will talk things over. If not they will carry on as a trio.

The group's new single, "Tomorrow Tomorrow," is due out in two weeks. Robin isn't on it. Barry said he was informed like the others that the session was taking place but he can't be sure if the letter reached him.

"He still has one of the greatest voices I've ever heard," says Barry. "He has a far better voice than I have. And he is a great songwriter too.

"I don't think he knows what is going on. One day he is going to find out the truth. He has not only made a mistake; he has ruined his career."

Sister Lesley takes over from Robin

LESLEY is "chaired" by MAURICE and BARRY GIBB, while COLIN PETERSEN looks on.

It's a comeback for me

AT 21, Lesley Gibb is making her show business comeback, joining her brothers Maurice and Barry in the Bee Gees. The appointment is only temporary, but Lesley is naturally thrilled to bits.

"I couldn't believe it when Mr. Stigwood, the Bee Gees' manager asked me to stand in for Robin at the TV spectacular from Talk Of The Town on Sunday. I suppose the idea was to keep it in the family while Robin is ill.

"I'm not worried about coming in with all the controversy raging. I'm just going to get on with the job, and do the best I can. Although I know I shan't be with the group for long, I'm very excited. I'm hoping to carry on singing after the Bee Gees have found a permanent replacement, by going solo.

"While the family was in Australia, I was singing professionally, and once played at a club where my brothers were topping the bill.

"I am married to Keith Evans, an advertising executive, and have four young children, so obviously I am not going to be able to devote my whole life to staging any sort of a return to show business. As far as live appearances and recordings with the Bee Gees go, I really am not sure what is going to happen."

Over to brother Maurice, looking very tanned and contented after his Lulu of a honeymoon in Acapulco. Maurice is adamant that while Lesley is with the group, the sound will hardly change.

"We were rehearsing 'Gotta Get A Message To You' and we just could not tell the difference with Lesley's voice. If it turns out that she does record with us, I'm sure the sound will hardly change.

"But Barry and I will be doing most of the singing. The songwriting won't change either, as Barry and I have been doing most of the numbers for some time now."

GORDON COXHILL

WHO'S WHERE

Edited by JAN NESBIT. Send copy to her at NME, 112 Strand, London W.C.2.

Week beginning May 3

MARY WELLS: Chester Clockwork Orange and Nantwich Civic Hall (3), Derby Clouds (4), Purley Orchid (5), Portsmouth Locarno (8), Tottenham Royal (9), Nelson Imperial and Manchester Twisted Wheel (10).

BOB AND EARL: Winsford Civic (3), Slough Good Companions (4), Norwich Industrial (5), Middlesbrough (6), Sevenoaks Bligh (7), Bristol Locarno (8), Tottenham Royal (9), Dunstable California & Islington Rock Steady (10).

DAVE DEE, DOZY, BEAKY, MICK and TICH: Nevada Ballroom Bolton (3), City Hall Salisbury (5), Top Rank Brighton (7).

AMEN CORNER: Town Hall Haverford West (3), Streatham Silver Blades (5), Oldham Rugby Club (9), Swan Hotel Yardley (10).

STATUS QUO: Town Hall Harwich (3), Rhodes Centre Bishop Stortford (5), Nottingham County Football Ground (10).

MARMALADE: Dreamland Margate (3), Nottingham County Football Ground and University of East Anglia Norwich (10).

LOVE AFFAIR: Boston Gliderdrome (3), Liverpool Locarno (5), Edinburgh Frisco Club (7), Aberdeen College of Education (8), Assembly Hall Wick (9), Beach Ballroom Aberdeen (10).

HERD: Keighley Technical College (3), Spar Club Bridlington (10).

CASUALS: Kinema Ball Dunfermline (3), Bradford University (9).

COUNT BASIE: Birmingham Opposite Lock (4).

TEN YEARS AFTER, JETHRO TULL, CLOUDS: Manchester Free Trade Hall (6), Royal Albert Hall (8), Bristol Colston Hall (9).

PINK FLOYD, PRETTY THINGS: Parliament Hill Fields, Highgate Road, London, N.6. (9). (Starting at 10 p.m.)

TREMELOES, MOVE, MARMALADE, STATUS QUO, GEORGIE FAME, FLEETWOOD MAC, PINK FLOYD: Nottingham County Football Ground (10).

CABARET
(One week from May 4)

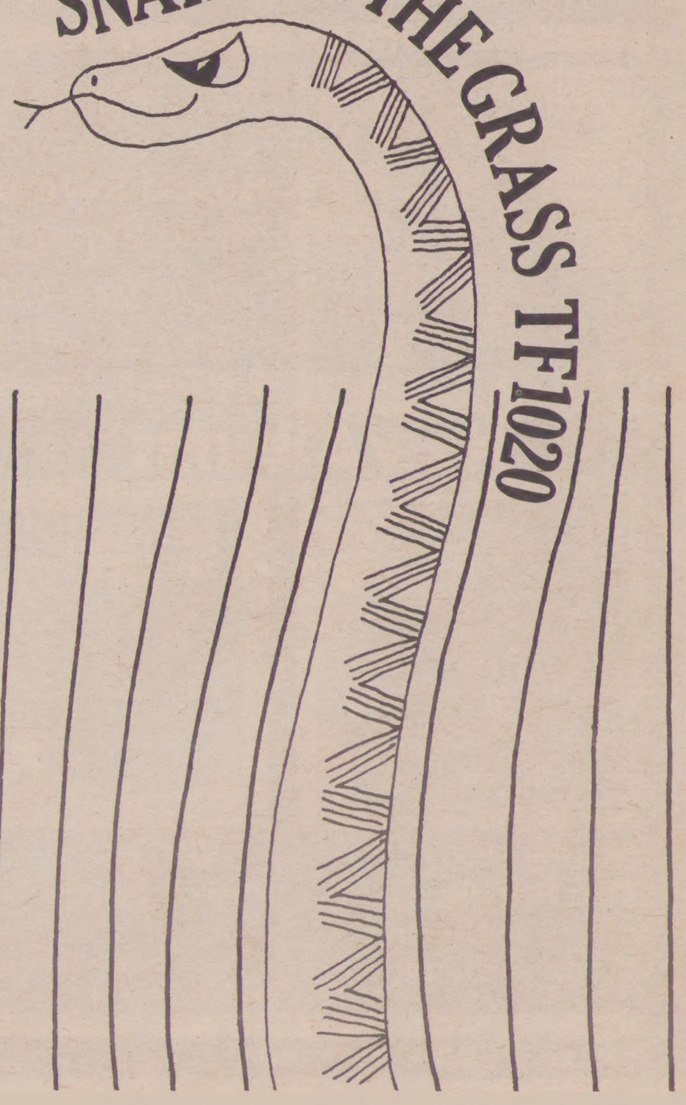
TREMELOES: Birmingham Cavendish Room and La Dolce Vita.

JOHNNY JOHNSON BANDWAGON: Middlesbrough Showboat.

Dave Dee, Dozy, Beaky, Mick & Tich

fontana

SNAKE IN THE GRASS TF1020



TOP SINGLES REVIEWED BY DEREK JOHNSON

Sing - along with Donald

DONALD PEERS: † Was It Yesterday (Decca).

THIS doesn't have the benefit of an already-established melody, as did "Please Don't Go" — but the style and material are very similar, and it will doubtless find favour with all those who helped to give Donald Peers his recent hit.

Penned by German band-leader James Last, with English lyrics by Jackie Rae, it's a haunting sentimental sing-along ballad, building to an emotional pulsating climax.

The clavioline in the backing gives it a touch of the Mancinis, and I thought the song was a bit reminiscent of "How Soon." Very easy on the ear.

STEPPENWOLF: †Born To Be Wild (Stateside Dunhill).

This track by Steppenwolf topped the U.S. charts a few months back. As the title suggests, it's a raver—with raucous fuzz guitars, walloping drums, swirling organ, gutteral solo vocal and an overall strident sound. Don't see that it rates No. 1 status, but it's sheer dynamism and frenzy will doubtless pile up the sales.

CANNED HEAT: Time Was (Liberty).

A moody atmospheric piece from Canned Heat. Mid-tempo with a throbbing beat that's intensified by some electrifying drumming. The reflective lyric is soloed, and the copious use of the minor key gives the whole work-out a feeling of despondency and wistfulness.

The material itself is undistinguish, but the performance is gripping and effective.

PERCY SLEDGE: Any Day Now (Atlantic).

The Hilliard-Bacharach ballad which has already become something of a standard, here given a beautifully expressive soul treatment by the husky-voiced Percy Sledge. Muted brass, humming and a gentle plod beat support his soaring voice. A gorgeous song—and as delightful an interpretation as you could wish to hear.

JACKIE WILSON: †Higher And Higher (MCA Soul Bag).

This didn't get much attention when it was first released in Britain in 1967, but I feel the time is now ripe for it. Excitement galore in this pile-driving soul routine, with Jackie Wilson's inspired uninhibited vocal backed by spirited chanting, biting brass and a driving beat. Catchy tune, too. Could happen this time.

Drastic change for Dave Dee after flop

DAVE DEE, DOZY, BEAKY, MICK & TICH: ✱ Snake In The Grass (Fontana).

I'VE felt for some time that Messrs. Howard and Blaikley should start adopting a new policy for the Dave Dee group, and the relative failure of "Don Juan" adds fuel to the theory that the boys should abandon their world travels — at any rate, for the time being.

This new one is a complete contrast from their recent releases — a light and fluffy number, with a suggestion of a rocksteady beat.

Sung mainly in unison, with a catchy and repetitive la-la chorus in which you can all join. Full credit to all concerned for attempting such a drastic change — I hope it pays off.

IDLE RACE: Day Of The Broken Arrows (Liberty).

A pungent vital sound from the Idle Race in this rip-roaring routine. There's a bouncy beat and an underlying hard-driving approach, plus a fairly strong melody line. I assume from the title that this is a story-in-song, and I found it a job to pick up the lyric amid such a fiery backing. But otherwise, a good beat-group disc.

NOEL HARRISON: I Just Can't Wait (Decca).

This isn't the official follow-up to "Windmills," but a track Noel Harrison waxed some months ago for his previous label.

It's a novelty song with a cheeky lyric, engagingly delivered by Noel, and set to a tango rhythm — it reminded me, in fact, of "New-Fangled Tango."

Flip side is the Dylan item "Love Minus Zero/No Limit," and this was originally intended as the 'A' side — can't think why they swapped it. Not normally hit material, but his "Windmills" success could boost it.

MAGNETIC TOM

TOM JONES: ✱Love Me Tonight (Decca).

AN up-beat Latin number that bubbles, sparkles and entrances. Wouldn't say the material is quite as strong as some of the songs Tom Jones has recorded—but his superb personality styling, and his magnetic presence, more than compensate for this deficiency.

Johnnie Spence's bustling arrangement — with dancing strings, choir, attacking brass and an irresistible lilting rhythm — is gay and zestful.

The routine emerges as another scintillating showcase for Tom, whose provocative approach is bound to send the girls into paroxisms of ecstacy.

HONEYBUS (l to r) RAY CANE, PETE KIRCHER, COLIN HARE and JIM KELLY. Their record is reviewed below.

HONEYBUS: She Sold Blackpool Rock (Deram).

It's been quite a while since Honeybus eventually let Maggie go, but they're stuck to much the same style for their latest offering.

Despite the novelty implications of the title, it's actually a charming ballad with a nostalgic lyric.

The group's harmonies are as smooth as ever. Not unlike "Maggie," but not so strong material-wise.

BRIAN AUGER & THE TRINITY: What You Gonna Do? (Marmalade).

A pounding r-and-b item with a nagging insidious beat. The solo vocal is encased in a flurry of organ swirls, and subsequently Brian Auger takes a break that convincingly underlines his masterful technique. Not much melody, but the beat is all-demanding—and the very insistence of the performance is absorbing and spell-binding.

CBS

New from CBS

New Singles

4189 **The Velvet Opera**
Anna Dance Square

4191 **Marc Brierley**
Stay A Little Longer Merry Ann

4199 **The Kamaras**
Let This Moment Pass Away

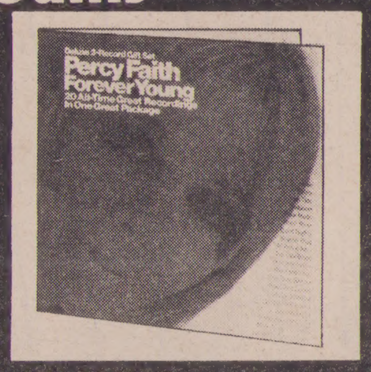
BOB DYLAN IS ON THE NASHVILLE SKYLINE

The Number 1 U.S. Album
(S)63504
Blood Sweat & Tears
Blood Sweat & Tears

And, An Incredible Single
4116 You've Made Me So Very Happy
Buy Them, They Will Make You So Very Happy

New Albums

(S)63571
Tim Hardin
Suite For Susan Moore & Damion



(S)66215
Percy Faith
Forever Young
2 Record Set, Tremendous Value At 43/9

(S)63532
The Pattersons
Again

CBS Records 28/30 Theobalds Road London WC1

Exotic and colourful

JETHRO TULL: †Living In The Past (Island).

JETHRO Tull is a group with a largely specialist appeal, though it came close to the mass medium with its "Love Story."

Wouldn't think this was quite as commercial, though it's a fascinating item for the discerning fan.

The Afro-Cuban influence is very pronounced, and is highlighted by the generous use of flute and maracas.

Sizzles along at a cracking pace with lengthy instrumental passages and imaginative deployed strings. Exotic, colourful—and different.

GENE CHANDLER & BARBARA ACKLIN: Little Green Apples (MCA Soul Bag).

A delicious soul duet version of this great number. The sensitive lyrical exchange between Gene and Barbara is enhanced by mid-tempo shuffle beat and shimmering strings. Highly acceptable, but I can't see anyone seriously challenging Roger Miller's monopoly of this song — as O. C. Smith, among others, found out.

✱ TIPPED FOR CHARTS
† CHART POSSIBLE

GORDON WALLER: I Was A Boy When You Neded A Man (Bell).

A robust virile performance by Gordon Waller in this punchy mid-tempo ballad. He sells it with flair and assurance, belting in full-throated style, and sounding a bit like P. J. Proby in the process.

He's ably supported by a busy Harry Robinson score, which maintains a vibrant beat and features a girl group chirping merrily behind Gordon. Creditable treatment of a song that doesn't really have sufficient impact.

VIKKI CARR: †If Ever You're Lonely (Liberty).

Typical, almost predictable, material from Vikki Carr. A dramatic heartfelt rendition of an imploring Italian ballad that's been given English lyrics by Barry Mason.

The intimate tear-jerking verse erupts into a palpitating big-belt chorus. As ever, Vikki's delivery is the last word in meaningfulness. Not a logical hit, but her current TV series could provide the necesary exposure. Magnificent performance!

SETTLERS: Love Is More Than Words (Columbia).

A beat-ballad with a philosophic lyric, part-written by Cliff Richard. Attractive vocal blend from the Settlers, with Cindy Kent's crystal-clear tones standing out like a beacon. Full orchestral accompaniment supports the group in this impressive work-out.

WAYNE FONTANA
has "a lovely way to spend a day..." in
DAYTON OHIO 1903

TF1008

fontana

GO FOR THESE!

. . . the big, BIG, one!
DAVE DEE, DOZY, BEAKY, MICK & TICH
Snake in the Grass
TF 1020

. . . explosive, switched-on sound
AMBROSE SLADE
Genesis
TF 1015

. . . exciting preview of LP
HARSH REALITY
Heaven and Hell
BF 1769

. . . group with the big blues reputation
BLUE CHEER
West Coast Child of Sunshine
BF 1778

fontana PHILIPS

NEW!
BARRY St JOHN
By The Time I Get To Phoenix
MM604

Ask For These
JOHNNY NASH
CUPID
MM603
TOMMY JAMES
Sweet Cherry Wine
RO506
CRAZY ELEPHANT
Gimme Gimme Good Lovin'
MM609
WILL TURA
Viva El Amor
MM606

MAJOR MINOR RECORDS
58-59 Gt. Marlborough Street
London W.1

NME TOP 30

(Week ending Wednesday, April 30, 1969)

WEEK LAST	WEEK THIS		WEEKS IN CHART	HIGHEST POSITION
3	1	GET BACK ..... Beatles (Apple)	2	1
2	2	GOODBYE ..... Mary Hopkin Apple)	5	2
1	3	THE ISRAELITES..... Desmond Dekker (Pyramid)	6	1
6	4	PINBALL WIZARD ..... Who (Track)	6	4
10	5	COME BACK AND SHAKE ME..... Clodagh Rodgers (RCA)	3	5
9	6	CUPID ..... Johnny Nash (Major Minor)	5	6
5	7	GENTLE ON MY MIND..... Dean Martin (Reprise)	10	2
11	8	HARLEM SHUFFLE..... Bob & Earl (Island)	6	8
4	9	I HEARD IT THROUGH THE GRAPEVINE — Marvin Gaye (Tamla Motown)	11	1
19	10	ROAD RUNNER — Jnr. Walker & the All Stars (Tamla Motown	4	10
12	11	WINDMILLS OF YOUR MIND..... Noel Harrison (Reprise)	9	9
16	12	MY WAY ..... Frank Sinatra (Reprise)	3	12
7	13	BOOM-BANG-A-BANG ..... Lulu (Columbia)	8	3
17	14	I DON'T KNOW WHY..... Stevie Wonder (Tamla Motown)	6	14
8	15	THE BAD BAD OLD DAYS..... Foundations (Pye)	8	4
21	16	MAN OF THE WORLD..... Fleetwood Mac (Immediate)	2	16
●	17	MY SENTIMENTAL FRIEND..... Herman's Hermits (Columbia)	1	17
13	18	I CAN HEAR MUSIC..... Beach Boys (Capitol)	9	11
14	18	SORRY SUZANNE ..... Hollies (Parlophone)	9	3
15	20	GAMES PEOPLE PLAY..... Joe South (Capitol)	8	7
30	21	BADGE ..... Cream (Polydor)	2	21
●	22	BEHIND A PAINTED SMILE.... Isley Brothers (Tamla Motown)	1	22
25	23	PASSING STRANGERS — Sarah Vaughan & Billy Eckstine (Mercury)	7	19
23	24	MICHAEL AND THE SLIPPER TREE..... Equals (President)	3	23
18	25	GET READY..... Temptations (Tamla Motown)	8	10
●	26	DIZZY ..... Tommy Roe (Stateside)	1	26
●	27	COLOUR OF MY LOVE..... Jefferson (Pye)	1	27
24	28	HELLO WORLD ..... Tremeloes (CBS)	5	22
28	29	PLASTIC MAN ..... Kinks (Pye)	2	28
●	30	I'M LIVIN' IN SHAME — Diana Ross & the Supremes (Tamla Motown)	1	30

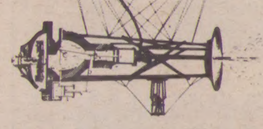
Britain's Top 15 LPs

1	1	GOODBYE ..... Cream (Polydor)	9	1
2	2	THE BEST OF THE SEEKERS..... (Columbia)	24	1
9	3	ON THE THRESHOLD OF A DREAM..... Moody Blues (Deram)	2	3
7	4	HAIR ..... London Cast (Polydor)	13	4
9	5	LED ZEPPELIN ..... (Atlantic)	3	5
11	6	GENTLE ON MY MIND..... Dean Martin (Reprise)	6	6
4	7	LIONEL BART'S OLIVER !..... Soundtrack (RCA)	3	4
5	8	SOUND OF MUSIC ..... Soundtrack (RCA)	211	1
3	9	SCOTT 3 ..... Scott Walker (Philips)	5	3
8	10	POST CARD ..... Mary Hopkin (Apple)	8	5
6	11	"ELVIS" ..... Elvis Presley (RCA)	2	6
12	12	20/20 ..... Beach Boys (Capitol)	6	8
●	13	SONGS FROM A ROOM..... Leonard Cohen (CBS)	1	13
13	14	DIANA ROSS & THE SUPREMES JOIN THE TEMPTATIONS — (Tamla Motown)	15	1
14	15	WORLD OF BLUES POWER..... Various Artistes (Decca)	2	14

SINGLES FROM PYE WARNER BROS

Consortium
When The Day Breaks
7N 17725

Peter, Paul and Mary
Day Is Done
WB 7279
WARNER BROS

IT'S UP AND AWAY!
ALCOCK & BROWN
BY THE BALLOON BUSTERS
7N 17748


5 YEARS AGO

Top Ten 1964 week ending Apr 31

1	1	WORLD WITHOUT LOVE	Peter and Gordon (Columbia)
3	2	DON'T THROW YOUR LOVE AWAY	Searchers (Pye)
2	3	I BELIEVE	Bachelors (Decca)
5	4	MY BOY LOLLIPOP	Millie (Fontana)
3	5	CAN'T BUY ME LOVE	Beatles (Parlophone)
6	6	I LOVE YOU BECAUSE	Jim Reeves (RCA)
11	7	DON'T LET THE SUN CATCH YOU CRYING	Peter and Gordon (Columbia)
8	8	MOVE OVER DARLING	Doris Day (CBS)
19	9	JULIET	Four Pennies (Philips)
14	10	WALK ON BY	Dionne Warwick (Pye Int)

10 YEARS AGO

Top Ten 1959 Week ending May 1

1	1	IT DOESN'T MATTER ANY MORE	Buddy Holly (Coral)
4	2	A FOOL SUCH AS I/I NEED YOUR LOVE TONIGHT	Elvis Presley (RCA)
3	3	PETITE FLEUR	Chris Barber (Pye)
2	4	SIDE SADDLE	Russ Conway (Columbia)
5	5	DONNA	Marty Wilde (Philips)
6	6	CHARLIE BROWN	Coasters (London)
7	7	SMOKE GETS IN YOUR EYES	Platters (Mercury)
8	8	C'MON EVERYBODY	Eddie Cochran (London)
16	9	IT'S LATE	Ricky Nelson (London)
20	10	COME SOFTLY TO ME	The Fleetwoods (London)

15 YEARS AGO

Top Ten 1954 week ending Apr 30

3	1	SUCH A NIGHT	Johnnie Ray (Philips)
2	2	SECRET LOVE	Doris Day (Philips)
8	3	KIDS LAST FIGHT	Frankie Laine (Philips)
1	4	I SEE THE MOON	Stargazers (Decca)
6	5	CHANGING PARTNERS	Kay Starr (Capitol)
4	6	THE HAPPY WANDERER	Obenkircher Choir (Parlophone)
10	7	DON'T LAUGH AT ME	Norman Wisdom (Columbia)
—	8	DIME AND A DOLLAR	Guy Mitchell (Philips)
6	9	BELL BOTTOM BLUES	Alma Cogan (HMV)
7	10	OH MEIN PAPA	Eddie Calvert (Columbia)

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Cash Box."
(Tuesday, April 29, 1969)

Last Week	This Week		
1	1	AQUARIUS / LET THE SUNSHINE IN MEDLEY, 5th Dimension	
2	2	HAIR, Cowsills	
3	3	IT'S YOUR THING, Isley Brothers	
4	5	YOU'VE MADE ME SO VERY HAPPY, Blood, Sweat & Tears	
5	5	ONLY THE STRONG SURVIVE, Jerry Butler	
9	6	GIMME, GIMME GOOD LOVIN', Crazy Elephant	
8	7	THE BOXER, Simon & Garfunkel	
6	8	TWENTY FIVE MILES, Edwin Starr	
10	9	HAWAII FIVE O, Ventures	
19	10	TIME IS RIGHT, Booker T & M.G.'s	
14	11	SWEET CHERRY TIME, Tommy James & Shondells	
12	12	DON'T GIVE IN TO HIM, Gary Puckett & Union Gap	
17	13	THE CHOKIN' KIND, Joe Simon	
16	14	DO YOUR THING, Watts 103 Street Rhythm Band	
20	15	LOVE CAN MAKE YOU HAPPY, Mercy	
7	16	DIZZY, Tommy Roe	
15	17	GALVESTON, Glen Campbell	
23	18	GITARZAN, Ray Stevens	
—	19	THESE EYES, Guess Who	
11	20	ROCK ME, Steppenwolf	
13	21	BROTHER LOVES TRAVELLING SHOW, Neil Diamond	
18	22	TIME OF THE SEASON, Zombies	
25	23	TO KNOW YOU IS TO LOVE YOU, Bobby Vinton	
30	24	PINBALL WIZARD, Who	
22	25	IS IT SOMETHING YOU'VE GOT, Tyrone Davis	
27	26	THE WAY IT USED TO BE, Engelbert Humperdinck	
—	27	MORE TODAY THAN YESTERDAY, Spiral Staircase	
29	28	WISHFUL SINFUL, Doors	
—	29	I CAN'T SEE MYSELF LEAVING YOU, Aretha Franklin	
—	30	MERCY, Ohio Express	

New Musical Express

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Assistant Editor: JOHN WELLS
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We regret that your NME may have been late this week. This is due to circumstances beyond our control.

ELVIS TV GIVEN U.K. CLEARANCE

Wembley offer — latest

BRITISH fans WILL definitely see Elvis Presley's U.S. TV special in the near future! Colonel Tom Parker revealed this week that he has now signed the necessary clearance, enabling it to be screened in this country. Both BBC and ITV are interested in securing it and, says the Colonel, the show will go to the highest bidder.

Col. Parker also assured the NME that he is "open to negotiation" for Elvis to appear in concert at Wembley Stadium. This follows the NME's exclusive report of a plan to present Presley in a magnifying 'goldfish bowl.' But with his usual shrewdness, Parker added: "If they want to magnify Elvis ten times, they'll have to pay ten times the money!"

● Singing clips from Elvis Presley's films may now be used by both BBC-TV and ITV. This follows the lifting of a ban, imposed some four years ago, which prohibited the use of any such clips in TV promotion.

SPECTOR WILL WAX ERIC BURDON BAND

ERIC BURDON is making a major comeback on the pop scene. He has formed a nine-piece band in America, with which he made his debut yesterday (Thursday) at Los Angeles Whisky-A-Gogo — and he is to record with his new group under the personal supervision of Phil Spector. Burdon and the band will undertake a European tour in June, including selected concert dates in Britain.

Line-up of the band includes organ, trumpet, sax, guitar, bass and drums, plus three coloured girl singers. It will be managed in America by Rik Gunnell, who is presently in that country, and Harold Davison remains Eric's British agent.

Burdon disbanded his famous Animals group at the end of last year to concentrate on a solo career. However, two of his acting projects have subsequently fallen through, although the NME understands he is still involved in one Hollywood film. But he has now decided to return to his first love — heavy blues music.

★ POPLINERS ★

LONNIE DONEGAN joins Engelbert Humperdinck in Leslie Grade's "Holiday Startime" at Great Yarmouth ABC for 13-week season from Friday, June 6. ● Pink Floyd's concert at Bromley College of Technology last Saturday was recorded live for subsequent LP release. ● Who and Terry Reid in concert at London Royal Albert Hall on Saturday, July 5. ● Cabaret weeks at Middlesbrough Excel by Solomon King (4 next week) and Fortunes (May 11 week). ● John Hanson in "The Student Prince" at Blackpool Winter Gardens for 13 weeks from June 17. ● Only British appearance by gospel singer Mahalia Jackson at London Royal Albert Hall on Sunday, May 18. ● Dubliners announce they have served six months' formal notice on Major Minor Records, and are also terminating their agreements with Solomons Management and Dorothy Solomons Agency. ● Pentangle plays Liverpool Philharmonic Hall (May 16) and Birmingham Town Hall (26), and is set for its second U.S. tour in July. ● Cartoone, the Scottish group handled by Lulu's manager Marian Massey, this week began debut U.S. tour with Crazy World Of Arthur Brown.

DUSTY TO FILM TV SPEC FOR WORLD-WIDE MARKET

DUSTY Springfield is to co-star with Charles Aznavour in a colour TV spectacular to be filmed in July for world-wide distribution. Transmission of her own BBC-1 series, which goes into production next month, has been delayed until early autumn. After filming this series, she is to return to America for a two-month tour, including cabaret at New York's Copacabana. Dusty's new U.S. single, just released there, is her version of the Oscar-winning "Windmills Of Your Mind." She has been invited to return next year to Sydney's Chevron Hilton Hotel, where she recently completed a successful cabaret season.

Dusty will spend a week in Cannes from July 6, filming her TV special with French star Aznavour. It will be offered for sale on the world market, and negotiations have already opened for it to be screened in Britain by BBC-TV—who would show it as a prelude to her own eight-week BBC-1 series, now tentatively planned to begin transmission on Tuesday, September 30.

After completing last week in cabaret at Los Angeles Beverley Hills Hotel, Dusty opened her 11-day U.S. concert tour on Wednesday. She will take a two-day break before commencing her extensive recording sessions at the Atlantic studios in New York. These begin on May 15 and are scheduled to last for about ten days.

Before returning to Britain, Dusty flies back to the West Coast to record two further guest appearances in U.S.-TV's "Hollywood Palace." Her new single in America, "Windmills Of Your Mind," is a track from her "Dusty In Memphis" LP—but it will not be released as a single in Britain in view of Noel Harrison's success here.

She begins filming her BBC-1 series on June 17, and the eight shows will be completed by August. Dusty then returns to America for two months, the first part of which will be devoted to college dates before her Copacabana season and further Atlantic recording sessions.

"Windmills" single out in America

Big row blows up over Marriott-Frampton unit

A MAJOR row blew up this week over the launching of Humble Pie, the new group formed by Steve Marriott and Peter Frampton. As long ago as January, the NME exclusively revealed that Steve and Peter were planning to get together in a new group — but no official announcements have been made until the last few days. This week, matters came to a head when Immediate scheduled June 1 as the release date of Humble Pie's debut album — and simultaneously Steve Rowland of Double-R Productions issued a statement claiming that he has Frampton under an exclusive world-wide recording contract until November, 1971. And meanwhile, the Small Faces are now seeking a replacement for Steve Marriott.

Humble Pie was pictured in last week's front-page NME advertisement, this being the first official indication of the group's existence. Subsequently, Immediate has announced the release of the album, and a spokesman added: "A single has not been scheduled, but could be issued at any time within the next six weeks. July is the earliest time the group will begin live appearances."

The other two members of the proposed group are Greg Ridley (bass) and Jerry Shirley (drums).

But in his statement this week, Steve Rowland declares: "We consider that Double-R Productions were instrumental in the success of the Herd, and in particular of Peter Frampton. We will take all necessary steps to protect our interests and that of our licensees." It is also claimed that, in addition to his disc contract with Double-R, Frampton has a song-writing contract with its associate company, Destiny Music.

The Small Faces' agent Arthur Howes this week told the NME he now accepts that Steve Marriott has left the group. He added: "We will probably be in a replacement for Marriott, but the boys have not yet decided what to call themselves in future—they may settle simply for 'The Faces.' I shall soon start making bookings for the group with its revised personnel."

ENGELBERT SHELVES PLANS IN FAVOUR OF U.S. CABARET

DUE to the phenomenal success of his U.S. cabaret debut in Las Vegas, Engelbert Humperdinck has shelved all other plans for this autumn to return to America for further cabaret engagements. This means that he will not now be undertaking any British concerts during this period, and plans for him to star in his first film have been delayed until early 1970.

Engelbert completes his Great Yarmouth summer season in September, then takes a short holiday before flying to New York in mid-October. After guesting in two or three major TV shows, he opens a two-week cabaret season in the Royal Box of the Americana Hotel on November 4. He then plays one night in the world's largest niterie — the 3,000-seater Concord in the Catskill Mountains — followed by a fortnight in a New Jersey supper club.

It now seems likely that Engelbert will commence his first film early next year. His manager Gordon Mills is still discussing several Hollywood offers with Sinatra's production company, Artanis, and Universal.

Already lined up for the Foundations, as reported in the NME seven weeks ago, are a one-week visit to South Africa (December) and a tour of Far Eastern territories (January-February). The group also has to fit into its very tight schedule a British concert tour (tentatively planned for November) and the filming of its own independently-produced TV series.

HARUM COME HOME

After almost a year in America, Procol Harum returns to Britain later this month for a series of personal and TV appearances. First British booking is a free open-air concert at London's Parliament Hill Fields on May 18, and other dates include London Roundhouse (June 1) and Birmingham Mothers (7). Further British and Continental dates are being set by agent Barry Dickens.

STOP PRESS

FAMILY BASSIST RIK GREECH IS TIPPED TO JOIN THE CLAPTON-WINWOOD-BAKER GROUP FOR ALL ITS LIVE APPEARANCES, ALTHOUGH IT WILL REMAIN AS A TRIO FOR RECORDINGS.

FOUNDATIONS' SUMMER TOUR OF EUROPE & U.S. RETURN

DETAILS of the Foundations' five-week European tour in the summer have now been finalised. They open on July 1 with four days in Belgium, followed by a week in Holland for concerts and their own TV special. Then comes a three-week German tour comprising TV dates and club appearances, and July ends with a brief return to Britain for a cabaret week at Stockton Fiesta (from 29). The group flies to Austria for a TV special in early August, then embarks upon a week-long tour of Italy.

This completes that part of the tour which has already been confirmed, but it will be followed by a further two-week overseas tour of either Scandinavia or Israel. The Foundations will then return to Britain at the end of August for selected one-nighters and recording sessions, before setting out on another American tour.

LATEST ON RADIO 1

SOUNDS LIKE TONY BRANDON: Manfred Mann, Herman's Hermits, Kinks, Georgie Fame, Honeybus, Vanity Fare, Dave Berry and the Sponge, Timebox, the Web, the Alan Bown, the Glass Menagerie, Paper Dragon, the Idle Race and Pat O'Hara's Playboys (all next week, May 5-9). ● Geno Washington and the Ram Jam Band, Grapefruit, Jimmy James and the Vagabonds, Wayne Fontana, Guy Darrell and the Syndicate, the Gods, Onyx, Louisa Jane White, Episode Six, Amboy Dukes, Earth and Peppermint Circus (12-16).

JOHNNIE WALKER'S SATURDAY SHOW: Long John Baldry, the Ray King Soul Band and Simon Dupree and the Big Sound (tomorrow, 3); the Flirtations (May 10).

JIMMY YOUNG SHOW: Status Quo, the Fortunes, Swinging Blue Jeans, Linda Kendrick and the Mud, Sight and Sound, the Orange Bicycle, Wishful Thinking and Terry Lightfoot's Jazzmen (all next week); Herman's Hermits, Leapy Lee with the Technique, Frank Ifield, Long John Baldry with Almond Marzipan, the Paul Williams Set, the Spectrum, Chris Barber, Jigsaw and Kenny Ball's Jazzmen (May 12-16).

PETE MURRAY'S SATURDAY SCENE: Casuals, Marian Montgomery and the Johnny Harris Orchestra (tomorrow, 3); Engelbert Humperdinck with the Tony Evans Orchestra, Gulliver's People and the Mike Sammes Singers (May 10).

DAVE CASH PROGRAMME: Dave Dee group, the Flowerpot Men, Simon Dupree and the Big Sound, Grapefruit, Two Of Each, the New Overlanders, Sight And Sound, the Technique, Katch 22, Gulliver's People, Hopscotch and the bands of Alex Welsh and Terry Lightfoot. (all next week); Mindbenders, Vanity Fare, Tangerine Peel, the Joyce Bond Revue, the Fortunes, Rainbow Folly, the Sponge, the Elastic Band and Sons And Lovers (May 12-16).

TOP GEAR: Junior's Eyes and Keef Hartley (this Sunday, 4); Tyrannosaurus Rex (May 11).

OTHER SHOWS: Alan Price guests in "Jazz Club" tomorrow (Saturday), and Georgie Fame with the Harry South Big Band are in the May 10 edition. Georgie Fame is also in this weekend's "Symonds On Sunday" (4).

JUNIOR CHOICE will be compered by Barry Mason for four weeks from May 25 while Ed Stewart is on holiday. Stewart returns to the series as regular host on June 22.

DOING TO GREAT PUBLIC INTEREST IN THE 2 PREVIOUS PHIL SPECTOR PRODUCTIONS FROM A&M

A & M Records have brought forward release date of his latest - 'Black Pearl' by Sonny Charles AMS 752 to the 2nd May.

MONKEES, BEE GEES TV SET

Another Hollies showcase; Sinatra spec

TRANSMISSION date has now been set for the Monkees' TV special, and screening of the Bee Gees' showcase has been brought forward by three weeks. In addition to their own show this weekend, the Hollies are to guest in a BBC-1 Julie Felix special. The Frank Sinatra show, which BBC-2 screened at Christmas, is being repeated by BBC-1. Another repeat scheduled for later this month is a Bobbie Gentry show, with Glen Campbell guesting. Roy Orbison and Georgie Fame are among the guests in a new Yorkshire-TV Les Dawson series. TV spots have also been set for Tony Blackburn, Jimmy Young, Fleetwood Mac, Family, the Casuals and the Spinners.

The Monkees' special will be screened in colour in BBC-2's new Saturday-night pop series on May 24. As reported last week, the show — titled "33⅓ Revolutions Per Monkee" — also features Julie Driscoll with the Brian Auger Trinity, Jerry Lee Lewis, Little Richard, Fats Domino and the Buddy Miles Express.

In the same Saturday series, the Bee Gees' showcase will now be seen on May 17 — three weeks earlier than originally planned. The series starts this Saturday (3) with "The Hollies In Concert," and the following week (10) is devoted to Matt Monro at the Talk Of The Town.

The Hollies are also the special guest stars in a BBC-1 special titled "Julie Felix In Concert" which is being recorded this Sunday, for transmission on Friday, May 16. It will be Julie's first BBC-1 appearance, apart from Frost repeats, for two years.

The Sinatra special "Francis Albert Sinatra Does His Thing" — with the 5th Dimension and Diahann Carroll guesting — is repeated by BBC-1 next Thursday (8). Another BBC-1 show to be repeated by BBC-1 is the "Jack Benny Show" with Frankie Vaughan guesting — this will be seen on Thursday, May 15.

As a prelude to her new series which begins in June, BBC-2 is repeating one of the Bobbie Gentry shows from last year's series on Saturday, May 24 — with Glen Campbell as guest star. Bobbie arrives in London this Sunday to film her new series, but Glen has had to delay his British visit until June — which means he will not now be taking part in the new Gentry series.

Roy Orbison guests in Yorkshire-TV's new Les Dawson series "Sez Les" on Wednesday, May 14. Subsequent bookings include Georgie Fame (21) and Cleo Laine (June 4).

The Spinners are to star in their own six-week BBC-1 series starting Friday, May 16 (6.40-7.10pm) — and the group also joins Fleetwood Mac in the same channel's "How Late It Is" on Friday, May 9. Also set for this month are the Casuals in BBC-1's "Basil Brush Show" (Friday, 9) and Family in BBC-2's "Colour Me Pop" (Saturday, 10).

Tony Blackburn and Jimmy Young get together to sing a duet in ATV's "Des O'Connor Show" on Saturday, May 17. The previous evening, Tony will be one of the judges in the Miss England contest at London's Lyceum Ballroom, to be covered by BBC-2.

● A monthly international "Top Of The Pops," featuring the chart-toppers from different countries, is likely to be introduced on the Eurovision link in the autumn. BBC-TV would co-operate in the venture, which would not interfere with the weekly screening of the domestic "Top Of The Pops" series.

LULU'S ROUND-THE-WORLD PLANS

European tour, Bahamas, Johnny Cash TV

AN extensive schedule of overseas dates has been lined up for Lulu, as the result of worldwide demand following her success in the recent Eurovision Song Contest. She flies to America on May 20 and spends three days filming a guest spot in U.S. TV's "Johnny Cash Show." Early in June she is set for a major TV appearance in Berlin, then she flies to the Bahamas for a cabaret engagement. The first half of July will be devoted to a whirlwind European tour, playing galas and concert dates. Also set is a two-day Swedish visit from August 22 for appearances in gala events, for which Lulu will take her own band of British musicians.

As reported in the NME two weeks ago, Lulu is also to star in two BBC-TV specials to be filmed in Stockholm. Production of these two shows will now take place between May 12 and 17. The BBC is filming a total of six shows in the Swedish capital, with Shirley Bassey and Udo Jurgens featured in other editions — and Esther Ofarim has now been added to the guest list.

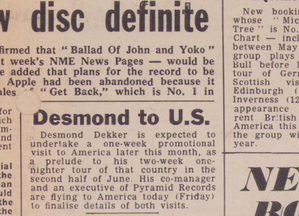
Lulu's new film-musical originally planned to go into production in Blackpool this spring, then subsequently postponed until August 1 — has now been further delayed. A revised starting date has still not been fixed, but in the event of it not now commencing until the autumn, it is likely Lulu will travel to her husband Maurice Gibb on the Bee Gees' tour of America starting August 27.

Offers for Lulu to undertake concert tours of Australasia and South Africa are also under consideration by her agent Dick Katz. However, these cannot be finalised until her filming commitments are known. Provided that the movie gets under way this autumn, she is expected to fulfil these further overseas tours in the New Year.

Gibb sister solo career

LESLEY Gibb—sister of Bee Gees Barry, Maurice and Robin—is to be launched on a solo singing career by Robert Stigwood, who has signed her to a manage contract. This follows her success last Sunday when she joined the Bee Gees as a temporary replacement for Robin Gibb in the recording of their BBC-2 special. But the NME understands that there is no possibility of Lesley joining the group on its August tour of America.

The next Bee Gees single will be "Tomorrow, Tomorrow"—it was recorded without Robin Gibb, and features Barry on lead vocal, but a release date has not yet been announced. There are still no developments in the dispute between Robin and Stigwood.



Bearded BARRY RYAN, now recovering from the severe burns he sustained last month, goes into the recording studio next week to cut his new single—another Paul Ryan composition. It will be issued at the end of June, after he returns from his convalescent cruise on the QE2.

Beatles' new disc definite

JOHN LENNON this week confirmed that "Ballad Of John and Yoko" — reported in detail on last week's NME News Pages — would be the Beatles' next single. But he added that plans for the record to be released almost immediately by Apple had been abandoned because it was felt that it might affect sales of "Get Back," which is No. 1 in this week's NME Chart.

The Beatles are still fighting for control of Northern Songs — which has the right to almost every composition ever written by Lennon and McCartney — following the recent original take-over bid by ATV.

Emphasising this at a financial press conference this week, the group's business adviser, Allan Klein, said that shareholders should see the wisdom of accepting the Beatles' offer. Paul, John and the other Beatles would naturally be willing to contribute more to a company in which they had a stronger interest.

Other Apple news: the Beatles' plan to complete work on their new album within the next fortnight, and then Paul McCartney will begin a new series of recording sessions with Mary Hopkin for her next album.

Cliff in movie documentary

CLIFF Richard's second film for Billy Graham's World-Wide company is to be a documentary about Israel. He will perform a few self-penned songs in the film, but it will mainly be of a travelogue nature—with Cliff exploring the country.

Shooting is expected to begin on location in Israel. There will be a few interior studio shots, and these will be completed in London.

Desmond to U.S.

Desmond Dekker is expected to undertake a one-week promotional visit to America later this month as a prelude to his two-week one-nighter tour of the States planned in the second half of June. His co-manager and an executive of Pyramid Records are flying to America today (Friday) to finalise details of both visits.

STARS FOR CHARITY SHOW

Max Bygraves, Joe Brown, the Barron Knights and Cozy Mitchell appear in the annual charity concert organised by the Variety Artistes Ladies' Guild at London's Victoria Palace on Sunday evening, May 11. Also taking part are Susan Maughan, Shirley and Johnny and Ron Moody.

POLL CONCERT — SOLD OUT!

ALL seats are completely sold out for the NME Poll Winners Concert at the Empire Pool, Wembley, on Sunday, May 11. There was a tremendous demand following last week's announcement — resulting in over £1,000 in refunds being made to unsuccessful applicants.

Readers are asked not to send any applications now, because we do not have any more tickets for sale. Next week's issue of the NME will reveal extra attractions which have been secured for this event. However, Barry Ryan will not be appearing as unfortunately he has not recovered sufficiently from his recent accident.

info on this week's new releases from Decca

HONEYBUS have made a record which is so good I hardly know how to begin to tell you about it. You may in fact have heard it already on radio, as it was planned for an earlier release and delayed. **'She sold Blackpool rock'** takes more than one play to register, and each time you play it you hear something more. It's sad-funny, nostalgic, inspired – it's just too beautiful! Deram DM 254.

DONALD PEERS' first single since re-signing with Decca is out this week. There are few people in records who are so well accepted by every age group, and his popularity is deserved – he is a true professional. **'Was it yesterday'** is the title of his next chart entry, on Decca F 12922.

NOEL HARRISON is another singer whose name has been in the charts of late and his new single is the Dylan song **'Love minus zero'.** The way he sings is so natural, like a conversation with a friend, and this is a marvellous song, on Decca F 12918.

MARTHA VELEZ is a name to remember. It belongs to a young American girl with a tremendously forceful personality and a matching voice. She delivers earthy blues/rock which is really going to open some heads! **'It takes a lot to laugh, it takes a train to cry'** was recorded in Britain, and the musicians on the session are some of the best on earth. I can't tell you who they are, but you'll probably recognise them anyway! London HLK 10266.

GERRY LOCKRAN has a compelling new single out titled **'Standing on your own'.** A thoughtful arrangement of an interesting song which he sings with great sensitivity, this may well be the one to put Gerry in the charts. Decca, number F 12919.

Currently featuring in a successful West End musical, **PETER REEVES** has a new album out from which **'Loneliness of London'** has been taken as a single. A very sympathetic song by a man who obviously cares about people, this is on Decca F 12921.

THE SIGNS are having a great rave with **'Nothing in this world'** on Emerald MD 1120, and **DERMOT SMITH & THE CAVANEERS** make Ireland sound quite the nicest place in the world with a song called **'Logh Gowna's lovely shore',** Emerald MD 1121.

Don't miss Info next week, particularly if you're a Tom Jones fan!

DECCA group records

45 rpm records The Decca Record Company Limited Decca House Albert Embankment London SE1

QUO FILM THEME & BRAZIL VISIT

MIKE ROSSI and Ricky Parfitt of Status Quo have been commissioned to write the theme music for a new thriller film, titled "There Was A Little Man." The movie, which is an Anglo-American production, will be shot on location in the Wiltshire Country this summer. The group is expected to perform the incidental music on the soundtrack.

Status Quo begins an eight-day visit to Brazil on November 2, playing concerts and cabaret in Sao Paulo. This is followed by three concerts and two TV spots in Mexico City, after which the group flies to New York for a one-week promotional visit. A more immediate booking for Quo is two German-TV spots on May 16 and 17. The group this week switched agencies from Arthur Howes Ltd. to Colin Berlin's AMA.

EQUALS TO SCOTLAND

New bookings for the Equals — whose "Michael and the Slipper Tree" is No. 23 in this week's NME Chart — include a tour of Scotland between May 9-13. This Sunday, the group plays Richmond East Sheen Bull before leaving for a three-day tour of Germany. Itinerary of its Scottish visit is Glasgow (9), Edinburgh (10), Dunfermline (11), Inverness (12), and a Grampian TV appearance (13). The Equals' current British hit was released in America last week, and if successful the group will tour there later this year.

BEACH BOYS PRODUCING OWN TV SHOW FOR BBC; NEW SINGLE SET

THE Beach Boys are making an hour-long semi-documentary film, which will be shown on BBC-TV early next year — it is being filmed in every country they visit in 1969, and a camera crew will follow them during their British concert dates in June. Whilst in this country next month, the group will play several hospital dates — one of which the NME is helping to organise on the Beach Boys' behalf. Their follow-up to "I Can Hear Music" has been scheduled and will be issued at the end of this month. The group is also to star in its own Radio Luxembourg show, probably followed by a 13-week series.

SAVILE'S SERIES

Jimmy Savile is to host a series of TV pop films to be made in Britain for world sale. They will be independently produced by Treble Seven Productions, and will feature top British groups and soloists. Shooting will commence in early summer, and one show will be filmed every week for an indefinite period. It will not interfere with Jimmy's other commitments.

The TV film is being produced by the Beach Boys themselves, and will show them in performance as well as spotlighting some of their behind-the-scenes activities. The group is very interested in hospital work and recently attended a heart operation in Florida — this, too, they filmed for inclusion in the programme.

The group's hospital work will be extended to Britain next month when, during its six-concert tour of the country, it will devote several days to performing in leading hospitals here. The Beach Boys will take two guitars, one amplifier and three microphones into the wards and perform a short act for the patients.

With this in view, the group asked the NME to contact Jimmy Savile in the hope that he could arrange some hospital appearances.

On Tuesday Jimmy promised full co-operation, and is already tentatively planning an appearance at Leeds Infirmary by the Beach Boys.

Their next single will be the Brian Wilson composition "Breakaway," to be released here by Capitol at the end of the month — probably May 30.

At about the same time, Radio Luxembourg will broadcast an hour-long show which the Beach Boys have themselves produced — and this may be followed by 13 more similar shows. Also in May, the group is beginning a weekly series for the "Voice Of America" transcription service, and it is currently discussing a lucrative offer to appear in Coca Cola TV advertisements.

● Date of the Beach Boys' concert at Glasgow Odeon has been brought forward by one day and now takes place on Monday, June 9.

NEW LOVE AFFAIR SINGLE, LP

LOVE AFFAIR has been spending this week in the recording studios completing its new single and second album — as well as supervising the debut disc by a four-piece Bradford group which it recently discovered, named Museum. Affair's new single is expected to be the Phillips Goodhand-Tait composition "Bring A Little Happy," tentatively planned for May 30 release by CBS. It is hoped to issue its new LP simultaneously — this comprises 12 brand new numbers by Goodhand-Tait.

Negotiations are at present in progress for Love Affair to undertake a ten-day German tour in early June. This is likely to be followed by a short promotional trip to America, where its "One Road" single is released today (Friday).

Pye Records Producer Of The Month

John Schroeder

The Man

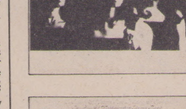
In 1965 John joined Pye as A & R Manager of the Piccadilly label. He had three hits in the first three months, with the Rockin' Berries, "He's In Town"; The Ivy League, "Funny How Love Can Be"; and Sounds Orchestral, "Cast Your Fate To The Wind". Incidentally, Sounds Orchestral was originally called the John Schroeder Orchestra, and "Cast Your Fate To The Wind" became a top five hit in every country in the world, including the States, followed by the album, which had equal success. John won a silver disc, and was awarded the M/M Award in the National and International sections, presented at the Savoy Hotel for the best instrumental record of the year. This firmly established the Orchestra, who have nine albums to their credit.

John and then signed Geno Washington and The Ram Jam Band, with whom he made a 'live' album — "Live At The Cavern Footstompin', Funkey Butt Live", which became Pye's biggest seller for three years. The Rockin' Berries and the Ivy League continued their success with "Poor Man's Son" and "Tossin' and Turning" respectively.

Clinton Ford joined the label and achieved chart success with "Dandy", his first single, and this was followed by "Run To The Door"; his biggest single to date. David Garrick, who is very big in Germany, had two No. 1 records over there, selling more than a million copies between them; the first was "Lady Jane", followed by "Dear Mrs. Applebee". Both of which made the charts here.

After two years, the Status Quo came through with one of John's biggest records to date, "Pictures Of Matchstick Men", which achieved No. 10 position in the States and won a gold disc for over a million copies sold.

John has recently embarked on something new in the guise of "City Of Westminster String Band' (a new orchestral sound) whose first album called "A Touch Of Velvet And A Sting Of Brass" was released last September. The second album, a Latin L.P., is at the moment in the studios.



His Music

Working In The Soul Mine
MAL 839

Words
NSPL 18224 (S)

A Touch Of Velvet And A Sting Of Brass
The City Of Westminster String Band
NSPL 18242 (S)

Picturesque Matchstickable Messages From The Status Quo
NPL 18219 (M)

Running Wild Geno Washington & The Ram Jam Band
NPL 18220 (M)

NEW DISCS FROM ISLEYS, BOB & EARL, JOE SOUTH

THE Isley Brothers' first independently-produced disc since leaving Tamla Motown has been scheduled for release. Joe South's follow-up to "Games People Play" will be a track from his "Introspect" LP. Bob and Earl figure in a label change for the follow-up to their "Harlem Shuffle" hit. Jon Hiseman's Colosseum has its first single scheduled. Also set are new discs by Johnny Johnson and the Bandwagon, Mason Williams and Gerry Marsden. A new batch of Tamla LPs out next week includes another all-star "Chartbusters" album.

Already a million seller in America, the Isley Brothers' "It's Your Thing" is issued by Major Minor on May 16. Out the same day are Bandwagon's "Let's Hang On" (CBS), Mason Williams' "Greensleeves" (CBS) and Gerry Marsden's "Every Little Minute" (Nems)—plus the debut disc by Pete Townshend's group discovery Thunderclap Newman, titled "Something In The Air" (Track).

Bob and Earl sing "Dancing Everywhere" — which the independent B & C label plans to push-release as quickly as possible. The duo arrived in London on Tuesday to commence its British tour, which has now been extended from six to eight weeks.

Joe South's new disc, for Capitol release at the end of this month, will be the self-penned "These Are Not My People"—which differs from his current U.S. single, which is "Leaning On You." South's tenday promotional visit to Britain is now timed to begin next Thursday (8).

A debut disc from Jon Hiseman's Colosseum, comprising two tracks from its already released album, is issued by Fontana next Friday (9). The topside is the Graham Bond composition "Walking In The Park."

Stevie Wonder, the Supremes and the Four Tops are among the Tamla artists featured on the LP "British Motown Chartbusters" issued next Friday. Among other albums out the same day are "The Irresistible Tammy Terrell" (Tamla) and Jeannie C. Riley's "Yearbooks And Yesterdays" (Polydor).

LP PAGE—edited by ALLEN EVANS

BYRDS PUSH FORWARD INTO COUNTRY MUSIC

†BYRDS: DR BYRDS AND MR HYDE (CBS mono or stereo 63545; 37/6)

JUST who the Byrds are at any one time is one of the great mysteries of pop. On this they are Roger McGuinn, Clarence White, John York and Gene Parsons. Nevertheless, the release of a new Byrds album ranks among the major events in a pop year and this LP shouldn't be missed.

This is the Byrds pushing further into country music with a Band-like feel (the only way to feel nowadays).

Might be the fact that it is produced by Bob Johnston, but Dylan, the Band and the Byrds all seem to be moving in the same direction. There's nothing much to strain the mind on this: just easy relaxing tunes, backed by piercing country guitars and that wonderful feel.

Bob Dylan's and **Richard Danko's** This Wheel's On Fire is tackled here and the Byrds' effective version falls between the Band and Julie Driscoll. Also here are Child Of The Universe and Candy, from the star-studded film. **Roger McGuinn** takes seven writing credits. An excellent album. —**NL.**

Other titles: Old Blue, Your Gentle Way Of Loving Me, Nashville West, Drug Store Truck Drivin' Man, King Apathy III, Bad Night At The Whisky and a medley of My Back Pages, B.J. Blues and Baby What Do You Want Me To Do.

NME reviewed BOB DYLAN NASHVILLE SKYLINE album two weeks ago. Here is the LP sleeve picture, another very rare picture of Bob, taken by Elliott Landy.

INSECT TRUST (Capitol mono E-T 109 and stereo E-ST 109; 37/5)

I must admit this is the first musical offering I've heard from **Insect Trust** but I like this LP a great deal. The sound is West Coast, fresh and as vital as the youth of the group, who manage to sound a little like the Mamas and Papas, Jefferson Airplane and Britain's Fairport Convention.

Everything that is best about the San Francisco music scene is here, fronted by the crystal clear vocals of **Nancy Jefferies.**

A full list of instruments played by the group would become tedious but acoustic, electric and bottleneck guitars, and alto and baritone saxes are prominent. Eight of the 11 tracks are group compositions and to pick the best would be to name them all. An extremely pleasant LP invoking thoughts of sun, summer and cool breezes.—**NL.**

Titles: The Skin Game, Miss Fun City, World War 1 Song, Special Rider Blues, Foggy River Bridge Fly, Been Here And Gone So Soon, Declaration Of Independence, Walking On Nails, Brighter Than Day, Mountain Song and Going Home.

SCREAMIN' JAY HAWKINS: I PUT A SPELL ON YOU (Direction Stereo and mono 8-63481; 37s 6d).

Eighteen years after making his first record, **Jay** proves here that he can still command the listener's attention with this fine collection of his top numbers.

The sound effects (cockatoos, monkeys, crickets, etc) on Alligator Wine are worth a listen alone and the mixture is very potent. I hesitate to think what the writers of You Made Me Love You, Orange-Coloured Sky and I Love Paris would say about Jay's version of the standards.

Pure rock from beginning to end with a heavy dash of humour, especially on Little Demon and Hong Kong. Also recommended is There's Something Wrong With You, and all praise to the solid backing group. **R.G.**

Other titles: Yellow Coat, Gife Me Back My Boots and Saddle, Person To Person, Frenzy.

AFTER reviewing LPs in the NME for the past 12 years, during which time the album output has been ever-increasing, I have at last given up the unequal struggle. LP issues now outnumber singles! This week we instigate a new system, whereby the NME staffers become the LP review team. I will edit the LPs and dole them out for review, so would record companies still send LPs for review to me, Allen Evans, at 112 Strand, London, W.C.2.

Soul stars sparkle

VARIOUS ARTISTES: SOUL DIRECTION (Direction SPR 28; 15s).

HERE'S a first class collection of soul standards, plus one blues number, Dust My Broom by **Taj Mahal.** Most of the names and songs will be familiar to pop and soul fans; **Johnny Johnson** and the **Bandwagon** who really belt out Stoned Soul Picnic, **Tymes** feature their hit single People; **Sly** and **Family Stone** perform Life; and the standout track, In The Midnight Hour is socked to us in no uncertain terms by the **Chambers Brothers.**

This album will go down a storm at parties, but also makes for pleasant listening to. At the value-for-money price, it should notch up considerable sales. **G.C.**

Other titles and artists: I Ain't Going For That (Inez and Charlie Foxx), Funky Donkey (Pretty Purdie), Knock On Wood (Ray King Soul Band), Something You Got (Peaches and Herb), Give Me My Freedom (The Glories), The Camel (Cliff Nobles & Co).

RARE AMBER (Polydor 583 046; 37s 6d).

I'm not a fan of the blues, and this album, by a group unknown to me, does nothing to alter my opinion. There is some very nice slide guitar work, but apart from the two **B. B. King** numbers — Paying The Cost To Be The Boss and Heartbreaker — and a group song, Amber Blues, each song sounds very much like another.

Other titles: Malfunction Of The Engine, You Ain't Made Yet, It Hurts Me To, Night Life, Custom Blues, Popcorn Man, Amber Blues, Blues Never Die.

Booker T—Cropper share

†BOOKER T AND MG's: GET READY (Atco Stereo and Mono 228 004; 37/6)

HONOURS are shared between Booker and Steve Cropper (lead guitar) on this soul LP, especially on Ritz Ortolani's tender "More" on which they alternate between playing "straight" and up-tempo.

Cropper really comes into his own on Hip Hug-Her and it's not difficult to see why he is rated one of the world's top guitarists. The Temptation's Get Ready, is given an unusual and compelling treatment; Slim Jenkins' Joint is a raver featuring funky piano, and Double Or Nothing is a typical Booker T mover. Six of the numbers were written by the group.—**RG.**

Other titles: Soul Sanction, Carnaby St., Pigmy, Groovin'; Sunny, Booker's Notion.

MOTHERS OF INVENTION: MOTHERMANIA (Verve, mono and stereo S/ULP 9239; 37/5). Selection of 11 tracks representing the best of the Mothers of Invention and taken from five previously issued Verve albums. All the tracks run into each other so it is almost impossible to tell where one finishes and the other starts.

This heightens the effect of chaos as the bizarre and the absurb vie for prominence amid a musical and vocal cacophony not for weak stomachs. A little light relief among the tracks might have made it more digestible, even if it was only the few seconds of silence you normally get between tracks.

The material is good in part and is executed with verve but it's very hard going. It might be all very clever but the entertainment value is debatable — and it is possible to achieve both. — **N.L.**

Titles: Brown Shoes Don't Make It, Mother People, Duke Of Prunes, Call Any Vegetable, The Idiot Bastard Son, It Can't Happen Here, You're Probably Wondering Why I'm Here, Who Are The Brain Police, Plastic People, Hungry Freaks Daddy, America Drinks And Goes Home.

GARY LEWIS AND PLAYBOYS: GOLDEN GREATS (Liberty LBS/LBM 83108E; 38s 7d).

I have never been a fan of **Gary Lewis** and his group, but for those who want pure, unadulterated pop music, you couldn't do much better than this selection of bouncy numbers, well performed by this top American outfit.

The title is a bit of wishful thinking as I'm sure not every one of the 12 tracks sold a million. Nevertheless, some of the songs were big hits by Gary or somebody else.

The pick of the bunch are My Heart's Symphony, Sealed With A Kiss, Needles And Pins (which I have just discovered is by **Sonny Bono**), and Down On The Sloop John B. The whole LP sounds very dated and unexciting, but I can't really fault the performances. **G.C.**

Other titles: Where Will The Words Come From, (You Don't Have To) Paint Me A Picture, Ice Melts In The Sun, You're Sixteen, Girls In Love, The Loser (with A Broken Heart), Hill, Lies.

PHIL BRADY AND RANCHERS: SONGS OF NASHVILLE (Sunset mono — stereo SLS 50105E; 17s 6d).

Johnny Cash's Folsom Prison Blues sounds nice, played here by one of Britain's top C&W outfits, with lead guitarist **Billy Roper's** harmonica used to good effect. I liked the plaintive Just Love Me, with catchy drumming by **Carl Evans** and the humorous I Want One.

A representative collection of C&W biggies, current hits and new songs, it should do well during the present boom. **R.G.**

Other titles: Hello California, Mama Tried, Do You Believe This Town, Shadows Of Her Mind, Only Daddy That'll Walk The Line, Did I Ever Love You, I fall In Love So Easily, Lookin' At The World Through A Windshield.

ROCK STEADY HITS (Fontana Special, SFL 13116, 14s 6d) features two vocalists, **D. D. Dennis** and **Pat Rhoden,** and **Brother Lloyd's All Stars,** a West Indian unit doing a dozen recent rock-steady, ska, blue beat hits, such as Cupid, Hold Me Tight and Ride Your Donkey. But the sound is rather monotonous and unimaginative, though the rock is certainly steady. **AE.**

✱ TIPPED FOR CHARTS
† CHART POSSIBLE

WALLACE COLLECTION: LAUGHING CAVALIER (Parlophone PCS/PMC 7076; 37s 5d).

This is the first album from a very talented Belgium group, which includes two members of the Belgian National Orchestra. With good promotion they could easily develop into another group of the Bee Gees' calibre.

Many of the fine songs on this LP could have been written by the Gibb Brothers, but most of them were penned by **Sylveer Van Holmen,** in conjunction with one or other of the rest of the group.

There are combinations of jazz, classical and pop, and the marriages have worked very well, particularly on The Sea Disappeared, the very plaintive Get Back and Fly Me To The Earth which reminds me very much of The Beatles' Eleanor Rigby. The whole LP smacks of inventive musical ability and class. With a little help from the dj's, it is an assured big seller. **G.C.**

Other titles: Get That Girl, Ragtime Lily, Natacha, Merry-Go-Round, What's Goin' On, Peru, Poor Old Sammy, Baby I Don't Mind, Misery, Laughing Cavalier, Daydream.

KALEIDOSCOPE: FAINTLY BLOWING (Fontana mono and stereo STL 5491; 38s 7d).

Written entirely by two of the quartet, **Peter Daltrey** and **Eddie Palmer,** this is a lovely album, presented in a pretty fold-out sleeve with all the lyrics included. The beaty title song is followed by the attractive Poem, a complete contrast. (Love Song) For Annie appealed to me a lot, as did Bless The Executioner.

I don't pretend to understand the meaning behind most of the lyrics, but there's so much going on in the songs that it's easy to be attracted to them in much the same way as to Procol Harum. **RG.**

Other titles: Snapdragon, A Story From Tom Bitz, If You So Wish, Opinion, Black Fjord, The Feathered Tiger, I'll Kiss You Once, Music.

(Continued on next page)

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More LP reviews

A MESS OF BLUES

ALBERT KING: KING OF THE BLUES GUITAR (Atlantic, mono or stereo 588 173; 37s 6d). A pioneer of the blues guitar style much in favour now, **King** has been much imitated, seldom equalled. This LP is a fine example of his style as his guitar "talks" its way through 11 tracks, including Cold Feet, Born Under A Bad Sign, You Sure Drive A Hard Bargain and I Love Lucy, in which he reveals the name of his guitar and the secret of his technique, which is to use it as the voice of a woman!

SUNNYLAND SLIM: MIDNIGHT JUMP (Blue Horizon, mono 7-73213; 37s 6d). Blues for the enthusiast from **Slim**, vocals and piano, accompanied by **Walter "Shakey" Horton**, harmonica, **Johnny Shines**, guitar, **Willie Dixon**, bass, and **Clifton James**, drums. Lyrics deal with hard times (Depression Blues), hard luck (Laying In My Cell Sleeping) and a hard childhood (Stepmother). Recorded May 1968 in Chicago by **Mike Vernon**.

SWEET PAIN (Mercury, 20146 SMCL; 38s 7d). Seven leading British bluesmen who had been getting together to hold impromptu blues sessions contributed to this LP with some of the numbers that evolved from previous get-togethers. Musicians are **John O'Leary**, harmonica, **Keith Tilman**, bass, **Stuart Cowell**, guitar, **Dick Heckstall Smith**, tenor and soprano sax, **Sam Crozier**, piano, vocal, 12 string guitar, **Anette Brox**, vocals, **Junior Dunn**, drums. Blues with a swing and jazz feel.

MUDDY WATERS BLUES BAND (Transatlantic, mono or stereo TRA 188; 40s 9d). From the **Muddy Waters** line up, guitarist **Luther "Georgi Boy" Johnson** and harmonica player **George "Mojo" Buford** emerge to the fore on this hard, bluesy album. At the back **Sammy Langhorn's** lead guitar shouts out in fine form, while **Muddy, Otis Spann** and drummer **Francis Clay** push with forceful drive. Side 1 is mainly Luther Johnson — tracks include Long Distance Call and Looking For My Baby. Side 2 is Buford and the excitement slightly flags. Tracks there include Watch Dog I'm So Glad and Excuse Me Baby.

CUBY AND THE BLIZZARDS: Desolation (Philips, mono XPL 655022 stereo SBL7874; 38s 7d). Dutch blues band with a singer who sounds as if he's about to suffer a breakdown. Trouble is he slows the vocals down so much that you begin to lose interest. Gin House Blues is endless, as is Hobo Blues and I'm In Love. Some interesting things happen behind the singer's wailing, but on the whole it just goes on too much. **NL**

FOLK SINGERS

LEONARD COHEN (CBS, mono and stereo, 37/5) is a deep voiced singing philosopher, with a melancholy guitar to accompany him. He searches his own feelings in Bird On The Wire, and in other songs he sings of people whom the world treats badly, or are badly treating the world. There's a morose beauty about his performance.

ROD McKUEN (Stateside, mono and stereo, SL and SSL 10273; 37/5) sings three of his own songs on this LP of the film soundtrack of Scottish-located "The Prime Of Miss Jean Brodie," which also has his lush orchestral music arranged and conducted by **Arthur Greenslade.** McKeun sings in a small, plaintive voice, the pleading Bend Down And Touch Me, the descriptive Jean, and The Ivy That Clings To The Wall. **Mike Redwood** and **Andrew Downey** also sing numbers.

ROY HARPER: FOLKSJOKEOPUS (Liberty, mono and stereo LBL and LBS 83231; 38/7) is lively and from the sleeve graffiti, it isn't supposed to be taken too seriously. Nevertheless, if it is meant to be a send-up on folk singing, it is very good and worth a listen. She's The One is a happy song and In The Time Of Water has a fascinating Oriental sound. His vocal support, **Jane,** takes the solo vocal in Composer Of Life. Most of side two is taken up with McGoohan's Blues, the protest song to end protests songs. Roy Harper wrote everything.

THE ACADEMY (Morgan Blue Town BT 5001 stereo only; 37/5) sing and play pleasantly with **Polly Perkins** and **Damon J. Hardy** taking the vocals, and flute and guitar music from **Richard Cobby** and **Dick Walter.** They call their 12 pleasant songs Pop-lore, with music written by the group and lyrics by **Lena Davis.** Two interesting songs are Polly Perkins Love You Georgia Brown, and Thank You Mary Hayley Bell.

GUITAR

LUIZ HENDRIQUE (Verve, SVLP 9225) is a Latin-accented Brazilian singer and guitarist who combines with the prince of jazz organists **WALTER WANDERLEY,** in "Popcorn" (title track), Cabaret, Dusty Road and eight other attractive songs, aided by drums, flute, accordion, bass and percussion. L-A jazz at its best.

MEMENTO ALBUM

AN album that all self-respecting c-&-w fans will want to possess, as a lasting memento of the **Lester Flatt-Earl Scruggs** team which recently dissolved after a 20-year partnership. The duo's vocals are supported by an authentic earthy sound — in which dobro, 12-string guitars, banjo and tambourine are prominent. Though the occasional harpsichord is a bit out of character!

For the most part, it's a happy jaunty collection, and several of the tracks will be familiar even to non-country fans. The boys have a special penchant for **Dylan** numbers and four of Bob's songs are featured — Like A Rolling Stone, I'll Be Your Baby Tonight, Rainy Day Women No. 12 & 35, and Times They Are A-Changin'. Also included are **Johnny's Cash's** Folsom Prison Blues, **Tim Hardin's** If I Were A Carpenter, **Donovan's** Catch The Wind and **Buffy Sainte-Marie's** Universal Soldier, plus the currently popular Gentle On My Mind. In other words, this is mass appeal country music.—**DJ.**

NEXT WEEK

Leonard Cohen

MOODY RAY TALKS ABOUT 'THRESHOLD'

FROM conception to completion, "On The Threshold Of A Dream' took just three weeks to become reality. From release to entry in the NME chart took the same album just three days!

An amazing success for the Moody Blues, whose singles have become virtually accustomed to withering and dying. As an album group, they stand head and shoulders above most others.

"It's our scene, we spend most of the time planning the next album and the next after that," explained Ray Thomas who, with the rest of the group, was celebrating the album's triumph at the exclusive Wig and Pen in Fleet Street.

"I've already got the basis of two more in my head. We put a lot of thought into albums, this one especially, but there's never any real panic involved.

"While we were in America last time, we got the idea for the next album, but when we came back we scrapped it and sat around thinking. The idea just came to us . . . just like that."

Actually, disc jockey Dave Symonds came up with the title "On The Threshold Of Please" and it got slightly altered.

"What's the theme? Really, it's just 'go on and have a good time, sod everything else, life is fun, isn't it? There's no message, is there?,'" Ray told me.

"Look at that sleeve," he urged me enthusiastically. "Isn't it great? We told Philip Travers our general ideas and he went away and designed it. He brought it along to a session, heard some tracks, scrapped the whole thing and did this one. I think it's beautiful."

Ray is full of praise for the man who could be called the sixth Moody Blue—producer Tony Clarke.

Fantastic

"He knows the way we think and we don't have to tell him anything. He sits up in the control box and just lets us get on with it, then when he's ready, he tapes it. He's a fantastic producer and a very good friend of ours."

The full effectiveness of Mike Pinder's Melotron was demonstrated at the Moodies' Sadlers Wells theatre concert on Sunday. A whole range of instruments seemed to be hidden behind a curtain — in fact their sound was being reproduced by the one instrument.

Opening with the beaty "Ride My See Saw," the group played twelve numbers in their hour-long set, including "Are You Sitting Comfortably," "The Poem" and "Have You Heard" from the new album. The audience's response was, to put it mildly, very appreciative and the Moodies seemed genuinely happy with the way things went.

Numbers like "Dr. Livingstone" (described by Ray as a world-wide "Games People Play"), "Never Comes The Day" with its superb cross harmonies and vocals, their recent American hit "Tuesday Afternoon" and Mike's "Sunset" were exceptional. A first-class show, me boys. **RICHARD GREEN**

MOODY BLUES (l to r) JUSTIN HAYWARD, MIKE PINDER, RAY THOMAS, GRAEME EDGE, JOHN LODGE. (Alan Johnson picture.)

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UNITED ARTISTS

HERMAN WAS WORRIED ABOUT CHANGEOVER TO REAL SINGING

FAR be it for me to criticise anyone for worrying unduly! Lord knows, I do it enough myself. Yet I did feel rather surprised at Herman, when he expressed reservations about the fate of his new single, "My Sentimental Friend."

Doubts which, I am glad to say, have been swept overboard this week by the record's leap into the NME Top Twenty, overtaking people like the Cream, Diana Ross and the Supremes, Kinks, Tremeloes and Isley Brothers!

By RICHARD GREEN

"Have you heard the new single?" he asked when I went round to his Belgravia pad. "D'you wanna hear it?" This last remark being accompanied by the placing of the said disc on the turntable.

"Whaddya think? D'you like it?" — "Yeah, it's fine, no worries." — "Listen to it again, it gets better after a few plays. I've heard it about fifty times already."

Re-assured that I wasn't putting him on. Herman relaxed slightly and said: "It's the first record I've really sung on. The rest was all . . ."

Here he went into an impersonation of himself in teeny-bopper days, bending his knees, grinning wildly and clapping his hands while bouncing up and down.

"It's so different from what I've done before, I dunno if they'll like it much. Listen to this and you'll see what I mean."

He played bits of each track on his new hits album and the change was instantly recognisable. From a happy-go-lucky feel to a soft ballad in one go.

We left to go round to Knightsbridge to meet Mireille (his wife), who was being coiffeured in a **haute** manner. We found her not yet ready, so we repaired to a dainty tea shop behind a chocolate shop where we drank from delicate cups, nibbled scones and were amused by the startled looks on the faces of the genteel ladies who frequent the place.

"It's great in 'ere, isn't it?" Herman said smiling. "I've heard about places like this, but not been in one before."

Tea done with, we walked back and met Mrs Noone, then continued down Sloane Street where a Frenchman leaning against the wall (that's all they seem to do) chirped "Herman Her-meet" as we passed.

Cabaret

How about the weeks of cabaret that Herman had recently finished, I wondered. A success?

"Oh, it was easy, really," he admitted. "You don't have to work all that hard. My only trouble was that I kept chatting with people too long

"We had to do it really so that we'll be okay for when we go to Las Vagas. We've got a bloke coming over to teach me a bit of patter, a few cracks and things like that, and there's a scriptwriter working on it for us, too."

Back at the flat, windswept and tired after our route march, Herman began detailing his high cost of living, pointing out that his high income landed him in dire income tax straits.

"It works out that when I buy a packet of fags, it's costing me about twenty-three shillings," he pointed out. "It's ridiculous. I'm not surprised people go and live in Switzerland.

"Mireille and I were on holiday out there and we met Geoff Stephens, who wrote the new single. He's living there now. He gave us the song while we were out there.

"If we lived in Switzerland, we'd be far better off, but I'm English and because I am and choose to live here, I have to pay all this money for it."

And then there was the tour.

"It was gonna be great, because all the Hermits live in Manchester and we don't see each other much," Herman commented. "We would have a chance to rehearse together and everything.

"BUT," he said loudly, "It'll be a long time before I do another tour over here. It's 1969, not Liverpool '63. Everything was chaos.

"The reason we went on the tour was because we like to do business. It did us no good at all. It was a step backwards for us.

"We **wanted** to do some teenage work. There was no tour manager, people were swearing on stage, nothing was properly organised. We finished up practically having to run the tour, so we pulled out.

Pulled out

"I said to the promoter, 'That's it, carry on without us.' I don't know how the others put up with it."

Business, it seems, was far from all it could have been and the manager of one venue reported having to hand back a fair bit of money to fans after Herman pulled out.

Herman's manager, Harvey Lisberg told me: "The reason Herman pulled out was because the promoter failed to carry out his contractual obligations."

Dean joins son's label

● Dean Martin, who's contract with Reprise Records ends after he completes his latest album, will sign with his 17-year-old son **Dino's** label, a new one now being formed. "I think I'll go with him," smiles **Dean** "to give him a start."

Meanwhile, Dino Jr's acting debut in the film "A Boy . . . A Girl" premiered Thursday night, but the theatre had to be cleared after 15 minutes of the show when someone set off a stink bomb. Dino got good reviews, but the movie was panned by critics.

● This week **Glen Campbell** was in the recording studios putting down a new album. His latest singe "Susie," which was released here two weeks ago is already half-way to the million-seller mark. His next album, after the one he is currently recording, will be one completely of inspirations tunes including "The Lord's Prayer."

AMERICA CALLING

MADISON SQUARE TO RIVAL FILLMORE

MADISON Square Garden is going pop! At least, the 5,000 seater Felt Forum auditorium, housed within the Madison Square Garden complex is — with a series of weekend dates, kicking off tonight (Friday), with the Crazy World of Arthur Brown, Cartoone and two other acts.

Next weekend, the Forum will headline the movie of the **Cream** at the Royal Albert Hall, along with three live acts, and on May 23, **Deep Purple** is scheduled to play there.

The question most people are asking is whether or not the emergence of another venue in New York City will affect the huge business of the Fillmore East. It won't. The Fillmore is crammed full with huge names during May, starting this week with **Jeff Beck** and **Joe Cocker.**

On May 8 there's a benefit concert starring **The Incredible String Band,** the **Hello People** and **Cat Mother,** who will also appear there on May 9 and 10 with **The Band, Dylan's** sensational backing group. May 16/17 features **The Who** and **Sweetwater,** May 23/24, **Sly** and the **Family Stone, Clarence Carter** and **Rotary Connection,** and the final two days in the month see **Led Zeppelin** headline along with **Woody Herman** and a fabulous group from the West Coast, **Delaney, Bonnie** and **Friends.**

So in May at least, the Fillmore East should be jammed to the rafters. The only possible time of conflict might come on Sunday, May 18, when **Jimi Hendrix** is booked into the Felt Forum. However, since the Who will be through with their dates at the Fillmore the night before, neither act will affect sales of the other.

Who in Detroit

TALKING of the **Who,** they kick off their new U.S. tour on May 9 at the Grande Ballroom in Detroit with their present single, "Pinball Wizard" literally flying up the charts, and the long awaited release of their new album, the continuing story of the deaf mute Tommy, circa 1914-1984, imminent, and certain to follow their single into the best sellers with a splash.

The Who is one of the most consistent British groups in the U.S., having built up a reputation here from scratch — which is why they've been able to sustain themselves.

SOUTH WON'T BE RUSHED Says ANN MOSES from HOLLYWOOD

JOE South phoned this week and I asked him about the pressures that were put upon him in recent weeks since his record soared to the top of the charts.

"I'm glad you brought that up," he replied, "because I just decided to take a new attitude about it. There has been a lot of pressure and it comes mainly from the people down the ranks—you know, promotion men, the distributors, etc.

"They ask continually: 'When are you going to have a new single "Susie," which was got it together yet. I've been trying for about a month or so to get into the studio, but I can't put my mind to it.

"I want to go in and record when I feel it's right, not just because the single is dropping on the charts or because the distributors are angry or something like that."

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SUMMER CONCERTS IN PARKS — FANTASTIC IDEA

LP TOKEN WINNER

HOW fantistic—Winwood, Clapton and Baker playing in a park on a sunny, summer, Saturday afternoon for anyone who wants to hear them (NME Apr 26). Couldn't parks make a regular feature of these concerts in the Summer and give some good, new groups a chance to reach a wide audience?

The parks have always supported music with their usually highly competent brass bands, so how about giving young musicians the same encouragement? — JANE FREEMAN (London W.9).

POP DREAM

(A short Poem written by Lincolnshire's least known poet Silas Skrap (1875-1903)

Last night I had the strangest dream,
I'd ever dreamed before,
I dreamed I saw the pop world,
as twas never seen before.

I sat down in the theatre,
a hush fell o'er the place,
a group was quitely playing,
It was the 'Idle Race.'

A distorted fuzz guitar,
screamed out from the wings,
dressed in skin tight leathers,
Mary Hopkin appears—and sings.

The Rockers they all love her,
to the stage they all do flock,
as she sways to the rhythm,
and grooves to 'Jailhouse Rock.'

The Interlude is over,
the music quietens down,
Hendrix is on stage now,
singing 'Blow the man down.'

His act consists of folk songs,
his voice is pure and clean,
he clawpicks his guitar,
playing harmonica in-between.

The moment we've been waiting for,
as on the stage they troop,
the top of the bill tonight,
the N.M.E.'s Supergroup.

Clapton on the fiddle,
Jagger playing bass,
Diana Dors on vocals,
"I thought I knew the face."

The audience really loves them,
they can do no wrong,
Lennon playing the whistle,
Ginger Baker on the gong.

But all good things must end,
but eyes open with a blink
it has all been a dream,
. . . . . I think!

The actual poet was Trevor Parks (no address given), who suggests we should invite other poets to compose comedy poems dealing with Pop. We think it is a good idea. We'll send a £2 record token to the writer of any verses used.

* * *

ISN'T it time the Band received due credit for producing in "Music From Big Pink" the most important and influential LP in the past year or so? Almost every week I hear a new album or single that bears that distinct Band influence.

Remember "Music from Big Pink" was the LP Mick Jagger raved about when he first heard it in America and the influence on the Stones' "Beggar's Banquet" album, specially "Dear Doctor," is enormous. I'm sure Mick and co. would be the first to agree. Then there's the influence it had on the Small Faces, the late Traffic. Bee Gees and scores more.

There are at least three tracks on the Bee Gees' "Odessa" LP which owe everything to the Band. Finally there's the example of the new Beatles single, on the B side of which can again be heard that marvellous downtrodden Band-like feel.

It's about time the Band were recognised as being one of the most progressive groups around. "Big Pink," in the course of time, will prove to be a landmark in pop.

And while we're at it let's not forget Procol Harum, whose sound influenced the formation of the Band's identity. There's another neglected group. — **TIM BOOTH (Canterbury, Kent).**

Veterans of the charts and close friends for many years — DEAN MARTIN and FRANK SINATRA, who are both in the best selling lists this week. See letter about Dean below.

Give Dean more credit

ISN'T it about time someone gave credit to Dean Martin for being able to handle more than a full tumbler of whisky?

Dean has been playing up a "tipsy" image for laughs for most of his solo career, but many people seem to confuse this with reality. The result is that so often he appears to be under-rated both as a singer and as an actor.

As I see it, Dean's hit version of "Gentle On My Mind" is a typical case of his ability to take something and stamp it (or hit!) with his own particular brand of easy originality. Instead of playing up the "Gentle" aspect, so many other singers before him seemed to treat the song like a theme song for a four-minute mile.

Again, Dean's tongue-in-cheek film role as Matt Helm has been a success all over the world, but it's written off by many people who think that acting is only a question of "Hamlet."

Dean Martin is a studied professional, and a singer with a distinctive style all his own. I wonder when many people will wake up to that fact, and start giving him the wider respect and recognition he deserves? — **ALAN FARROW, Birkenhead, Cheshire.**

* * *

THOSE rude intolerant so called blues fans who shouted abuse during Fleetwood Mac's spot on the Mac-B. B. King concert at the Albert Hall should remember one fact.

If it wasn't for the likes of Fleetwood Mac reviving new interest in

B. B. KING pictured during Albert Hall concert with Fleetwood Mac.

the blues and the men who helped create it in its infancy B. B. King might never have come to England.

They might care to ponder on the fact that there are countless numbers of what are considered to be blues giants who in America find it hard to earn even money to eat by.

Many of them, but unhappily not enough, are now able to earn a living, and some to come to England, because of the revival of blues interest caused by British bands. Please let's have a little more tolerance. **LAURENCE WILLIAMS (Stratford, London E.15).**

* * *

FOUR consecutive hits in the Country/Western charts in the USA and still the magnetic showman, set for the BBC Monkees show in May/June, and maybe Johnny Cash's on ABCTV, the man who set Tom Jones show up in Great Balls of Fire. Yeh man, I mean Mr. Jerry Lee Lewis.

Mr. Lewis is now heading where he deserves to finish, right at the top.

Let the kids hear more of Country/Western, instead of noise and amplified rubbish. — **ROCKIN AL GOODE (South Wigston).**

* * *

ON Sunday, April 27, we saw the Moody Blues perform at the "In Aid of Shelter" concert at the Sadlers Wells Theatre, London. This group is beyond description but to put it in one simple word they are brilliant. One hour just didn't seem long enough for this spell binding group, but time beats everything.

We want to wish the Moody Blues luck in everything they create in the future. They haven't quite made the impact on quite the proportion of the public they deserve yet, but we know they are destined for bigger things soon.—**MAUREEN AND MARY CHALLIS (Mortimer, Near Reading).**

* * *

WILL someone please explain why every music paper, including your own worthy publication, bends head over heels week after week in order to give maximum, and unwarranted publicity to the Bee Gees?

Why the various comings and goings of several prima donna Aussies make for sensational headlines week after week is beyond my comprehension.

There are many groups, such as Ten Years After and Jethro Tull, who deserve some modicum of exposure in papers such as yours which reach thousands of potential record buyers.

Yet you persist in making news stories out of the Bee Gees, who may very well make some pleasant noises, but spoil themselves with their stupid, inconsequential internal squabbles. — **FRANK BILLINGS (Norbury, Surrey).**

The Editor does not necessarily agree with the views expressed in From You To Us.

IN reply to Lynne Pemberton and Jackie Lee (FYTU, April 26) I would like to agree with them about the unfairness of BBC, Thames and London Weekend concerning the screening of the Supremes and Temptations show "TCB."

One just has to look over the current charts to realise the present interest in Tamla Motown artists.

Or does the reason for the companies' refusal lie in the fact that on the Supremes last visit they refused to do any television work except the London Palladium show? — **DERMOT F. CASSIDY (Dublin 5).**

From YOU to US

Readers' letters should be sent to: Tony Bromley, New Musical Express, 112 Strand, London, W.C.2. Each week an LP record token will be awarded to the writer of the best letter.

What's happened to Donovan?

WHAT has happened to Donovan? His last single, "Atlantis," was months back and that was a miserable failure by his high standards. In the past six months or so the only releases fans have had have been live albums recorded in America and an LP of his greatest hits.

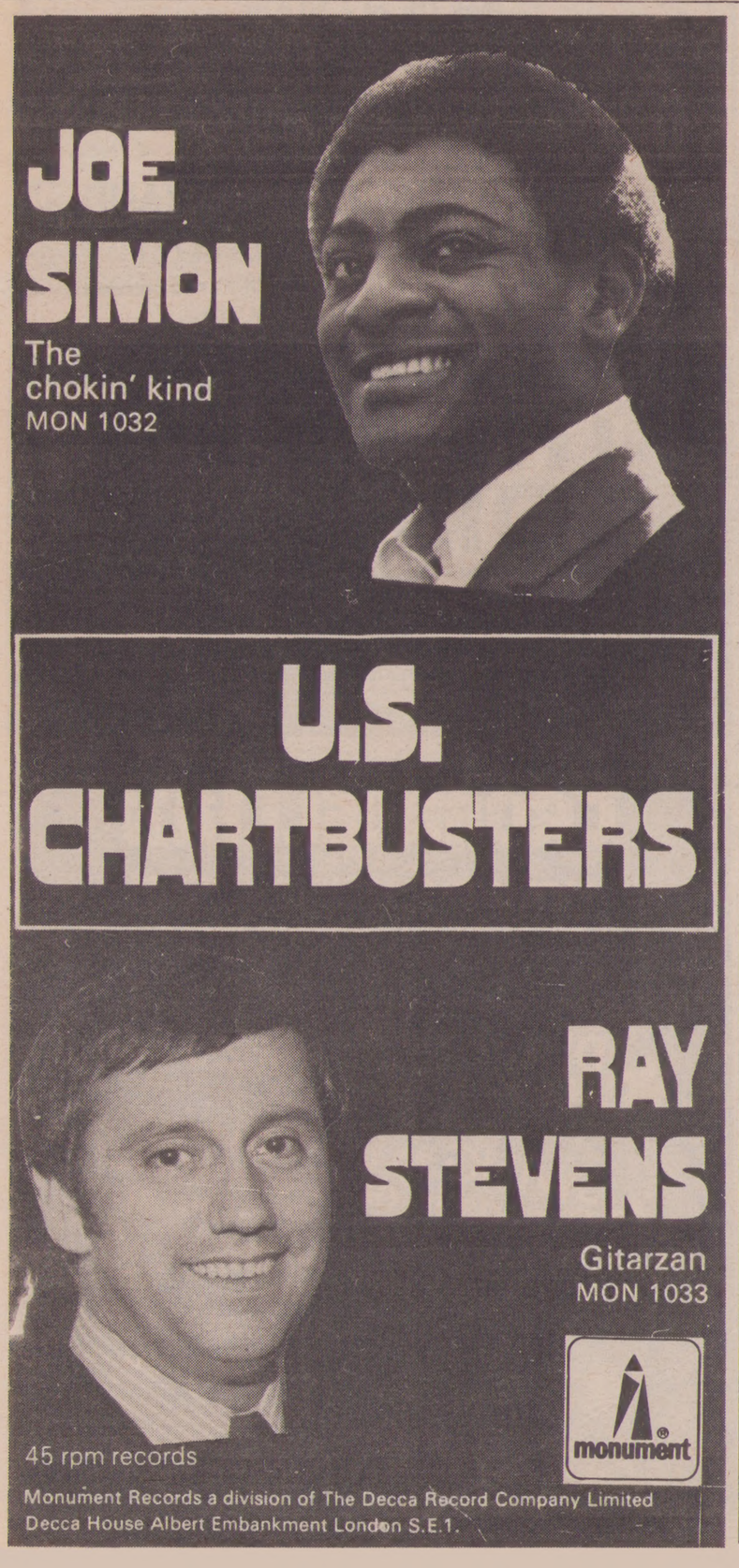
* * *

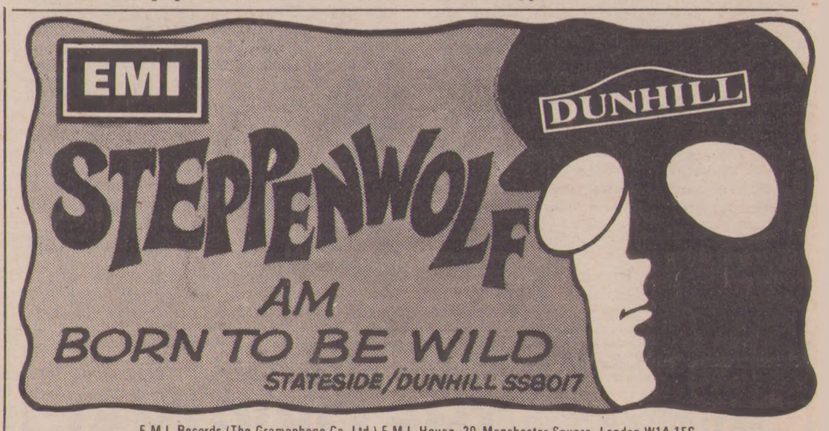
Maybe he's deserted these shores for America? Or has the talent that produced such memorable compositions as "Mellow Yellow" and "Sunshine Superman" dried up. Come back Donovan. You're becoming the forgotten folk singer. **SUE MACKIE (Edinburgh).**

Tony Bromley writes: Since his return from a lengthy U.S. tour some months ago Donovan has been holidaying in Scotland and writing new songs. A spokesman for NEMS, his agent, tells us that the singer's return to the pop scene is imminent.

RHYTHM and Blues is gaining in popularity at a great rate but what do the BBC do—move it from an already awkward spot in Mike Raven's show on Saturday night to an even worse one — from ten to eleven p.m. on Sunday night! On Sundays a lot of people go to bed fairly early in readiness for work or school next day and cannot, therefor hear it.

Please BBC do something about this. — **NEIL BATLEY, (Clevedon, Somerset).**





STAGE SHOW TAKES TV FESTIVAL BY STORM

JOHN WELLS goes to Montreux with 'HAIR'

HERE in Montreux, Switzerland, the hotels are jammed with producers, directors, technicians and critics attending the Ninth Golden Rose TV Variety Contest hosted by the Swiss Broadcasting Corporation. Everywhere the talk is of television . . . yet it was the West End stage musical "Hair" which stole the thunder on Sunday.

The entire show, everything from wardrobe to lights, was transported from London's Shaftesbury Theatre (where you can book a seat for September, if you're lucky), leaving dead on midnight after everything was hurriedly packed from the Saturday evening performance.

The show went on at the Casino, Montreux less than twenty hours later with the orchestra and cast giving an inspired performance.

The party was back at the Shaftesbury for Monday's evening performance, and if they all appeared a little tired they must be forgiven.

I travelled with them and did nothing but have a thoroughly enjoyable time, but I was dead on my feet and in bed at home when they were all working on Monday night.

It says much for Polydor's Sue Blauhorn that if there were hitches in this mammoth feat of transportation they were not apparent to me.

Leaving London by coaches and lorry (containing a dozen huge, locked crates packed with all the shows costumes and lighting) we sped through the night to Gatwick Airport where a BUA charter jet was waiting.

Customs had already cleared and sealed the crates as they were packed at the theatre and once departure formalities were completed we were on our way. Customs, in fact, behaved so courteously to the hippy mop-haired cast that I can't even recall going through them.

The same with the Swiss Customs when we landed an hour and a quarter later, at Geneva after an excellent, though buffety flight over the alps. Even the air hostesses (usually so prim), enjoyed themselves and the sing-song invariably led by the irrepressible Vince Edward. "More fun than a bucket and spade flight to Majorca," one was overheard to say.

At Geneva we piled into waiting coaches for the hour and half drive to Montreux just as dawn was beginning to break. Much excitement from the cast as they spotted the awesome Alps towering above them through the clouds. Coffee or tea and room allocations had already been organised when we arrived at the Grand Hotel and for most it was straight to bed — at 6 in the morning!

Montreux itself is a botanists delight with snow-capped mountains sweeping down to the Geneva lakeside. Early risers went for strolls before the 1 o'clock lunch at the hotel.

Swiss hotel service is legendary but if the Grand Hotel is anything to go by it IS a legend. The staff would have had difficulty in being more offhand even if they'd tried. It was British Railways Catering and service at it's worst.

Maybe the cast are now immune to this sort of attitude, I don't know, but it certainly didn't dampen enthusiasm for the rehearsals in the afternoon.

The Casino is rather like a super luxury night club and to convert a stage show for this more intimate atmosphere was no mean task and for this high praise is due to Peter Knight, Bob Gabriel and Peter Kondal.

I watched the rehearsals and was advised that if I wanted a good seat for the evening's show, I should grab one and stay put. Even at £6 a time you can't reserve seats.

I did just that.

The show was due to start at 8.30 and a hour and a half before that the Casino began to fill up

Knockout

The show itself is always a knockout, but the cast and orchestra, realising the difficulties of staging it in a night club, seemed inspired by the challenge and gave what they later agreed was one of their best performances ever. "Like a first night all over again," was how they described their feelings to me.

In fact I overheard a party of Americans sitting just in front of me say how much better it was than the New York version. They even went on to compare the various merits of the girls and ours came out on top as being far better looking.

It is sufficient to say that one of the highlights of the show is the last number where the audience are invited to come up on stage and join in the dancing. This audience needed no inviting and danced with the cast for a good half-hour — keeping the orchestra led by Derek Wadsworth doing encore after encore.

As the audience reluctantly drifted out, the show had to be re-packed for a journey home and this was done in as little time as possible as there was an invitation to a party at the Museum Club afterwards.

By the time we all arrived at the party most people seemed fit to drop — but somehow became revitalised and the drinking, eating and dancing went on well into the small hours.

Invitations to private parties to follow were mostly declined when it was discovered the Swiss pólice enjoy a good raid just as much as their British counterparts.

So at five in the morning it was back to bed at the hotel. Five hours later everyone, apart from three who were still in bed, were piling into the coaches for the run back to Geneva airport. Slight hold up while three bleary eyed members joined up and then we were on our way.

At six o'clock that evening the entire party of 64 were back at the Shaftesbury theatre, the backroom boys and girls working like trojans to get the show ready for the evening performance, the cast taking naps as best they could.

Everyone was tired . . . but happy with their success and so they deserved to be!

● Pop people and Customs officers rarely seem compatible. Nice to be able to report that Gatwick Customs couldn't have been more cooperative. A bouquet to them from everyone concerned.

● As a result of, and immediately after the performance, at least five offers were made by producers wanting "Hair" for their own shows and festivals.

● Also appearing on earlier Gala performances Jon Hiseman's Colloseum, Yes and John Bromley caused considerable interest.

● Large contingent from Polydor in Hamburg in audience, also representative of label from Mexico and star German singers Wencke Myhre and Freddy Quinn.

● Hair cast obviously enjoy their show. Everywhere we went in clubs, planes and coaches the music was played, and instead of being blase it set the cast off singing every time. Nice to see such enthusiasm, particularly as the show's been running a considerable time now.

JEFFERSON — ex-member of Rockin' Berries and Sight And Sound groups — now in the chart as a soloist with "Colour Of My Love."

Jefferson's vanity made him quit two top groups

BACK in 1964—when "He's In Town" was in the NME Chart—he was called Geoff Turton and he was one of the Rockin' Berries. Now—dissatisfied with just being one of a group—the newly-named JEFFERSON is new to the chart in his own right with a Paul Ryan composition, "Colour Of My Love."

After several weeks of hovering just underneath the NME Top 30, the record comes into the list this week at No. 28.

Jefferson is a lean 6ft. 3in. with penetrating blue eyes and hair he describes as the colour of marmalade; was born on March 11, 1944; and was a toolmaker before entering showbusiness. He comes from the Birmingham area.

"I left the Berries in September of last year," says Jefferson, "and it was simply because I wanted to try my luck on my own. You won't catch me knocking my old group.

"I suppose vanity had a lot to do with it. Most performers like to be in the limelight, and I just liked the thought of having a bit more!

"I don't really want to be part of a group any more. But now that 'Colour of My Love' has broken in the charts, I'll definitely want some musicians to back me up.

"I fancy a seven-piece outfit with organ, trumpet and sax . . . a nice big sound. Then, if I mess up my act, I can always blame them!"

ALAN SMITH

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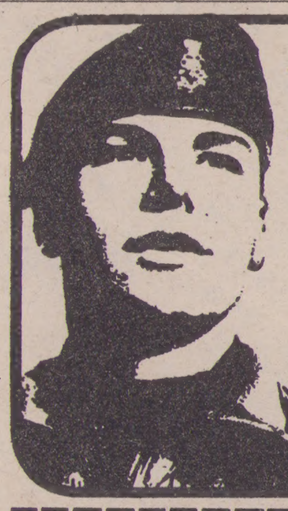
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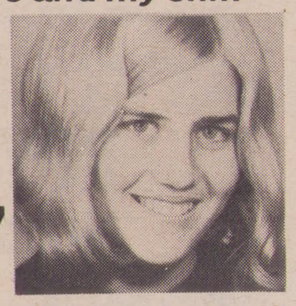

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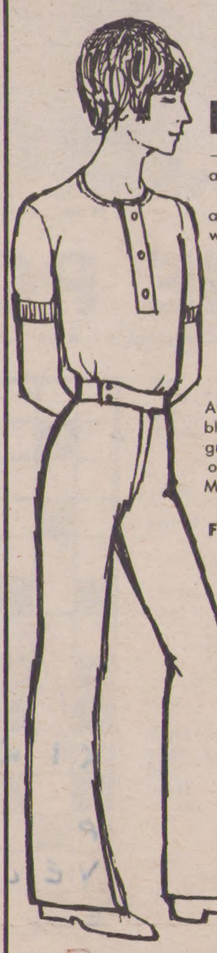

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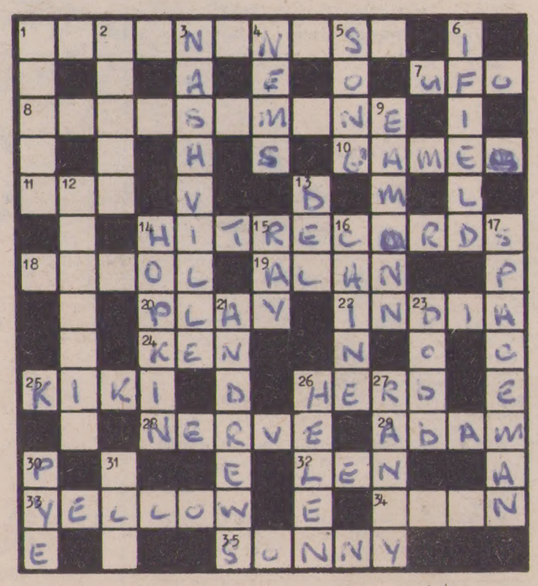
CON CLUSKY, of the BACHELORS, shows JOHNNY NASH the line at Coombe Wood golf club . . . .

NME POPWORD

Compiled by Alan Simmons, Exeter, Devon.



ACROSS

1. Has hit with Sam Cooke oldie (6, 4)
7. Club where London underground started?
8. Soul lady (4, 6)
10. What people play in Joe's hit?
11. Jamo Thomas being secret agent?
14. Chart singles are (3, 7)
18. Israeli singer/actor
19. "Pick of Pops" deejay
20. Piece of drama
22. Home of sitar
24. and 23 down. Comedian and ballad singer
25. She's no relation to Simon and Dave
26. Only Andy and Gary left from original line up
28. Group with a lot of cheek!
29. "What Do You Want" singer
32. "Chip" of Trems
33. To Donovan it was mellow
34. The drinkers singer?
35. Bobby Hebb hit

DOWN:

1. Used to be Big Brother's little girl
2. Bobby Goldsboro hit
3. Home of country music
4. Famous Liverpool record shop, now pop agents
5. You need a voice for it
6. "I Remember You" hitmaker
9. and 21 down. TV personality with own show
12. Where Glen Campbell was headed
13. "Swiss Maid" singer
14. Hit girl
15. "Plastic Man" group singer
16. Abel actor you might say?
17. Bonzos astronaut
21. see 9
23. See 24 across
26. Five—six years ago a top girl singer
27. Songwriter Mr. Newman
30. Sandie's label
31. Sang "Dance To The Music" with his group

Answers next week and here is last week's solution

ACROSS: 1. Temptations; 7. Manfred Mann; 9. Scene and Heard; 11. Rose; 14. Turtle; 15. "Graduate"; 16. Fan; 17. "Telstar"; 19. EMI; 21. Eric (Clapton); 22. (Hugo) Montenegro; 24. Sacha (Distel); 26. (Spencer) Davis; 30. Mamas and Papas.

DOWN: 1. Tymes; 2. Monkees; 3. Torme; 4. Immediate; 5. Sun; 6. Bo Diddley; 8. Noel (Harrison); 10. Animals; 11. Righteous (Brothers); 12. Eddie Cochran; 13. Stone. 16. Free; 17. Tim; 18. Trend; 20 (Keith) Moon; 23. Guitar; 25. Alan (Price); 27. Andy (Williams); 28. Cass; 29. Ray (Davies).

TAIL-PIECES BY THE ALLEY CAT

MOST important "Grammy" award for "Record Of The Year" to be announced in New York on Monday. Discs nominated are **Beatles'** "Hey Jude," **Glen Campbell's** "Wichita Lineman," **Bobby Goldsboro's** "Honey," **Jeannie C. Riley's** "Harper Valley PTA" and **Simon and Garfunkel's** "Mrs Robinson" . . . **Engelbert Humperdinck** now competing with **Donovan** and **Tom Jones** for America's No. 1 LP . . . **Tiny Tim** returning to appear here . . .

Cliff Richard co-writer of new **Settlers** single . . . Poll concert attempts by **Maurice Kinn** for farewell **Small Faces** appearance failed . . . Wasn't new **Frankie Vaughan** release intended for **Engelbert Humperdinck** by composer **Billy Reid?** . . .

Singer **Lois Lane** strongly resembles **Lulu** . . . New chart entry by **Jefferson** another composing success for **Paul Ryan** . . . Death of drummer **Bill "Benny" Benjamin Jnr.,** who played on several Motown singles . . .

By coincidence, **Dickie Valentine** flew on same plane as **Tom Jones** to Australia . . . A son for **Bill Cosby's** wife . . . Next week, **Petula Clark** recording here under **Tony Hatch's** direction . . .

Film of new **Beatles** hit featured on **Glen Campbell's** U.S. TV show . . . "These Are Not My People" **Joe South's** next single . . . Is **Desmond Dekker** skaad for life? . . .

Latest version of **Jim Webb's** "Phoenix" by **Barry St. John,** a production of **Emperor Rosko** . . . Visiting Britain: **Mel Torme** . . . New book "The Stud" by **Jackie Collins** considered ideal story for **Tom Jones** to film . . .

Manager **Eve Taylor** credited as producer of **Sandie Shaw's** new single . . . Divorce for **Cass Elliott** from singer-composer **Jimmy Hendricks** . . . Is current **Mary Hopkin** hit dedicated to **General de Gaulle?** . . .

In Nashville, **Johnny Nash** producing his next LP . . . **Phil Spector's** latest discovery — **Sonny Charles** . . . At Sunbury-on-Thames, **Gerry Marsden** has bought former **Tom Jones** home . . .

Former radio producer **Ian Grant** now RCA recording manager . . . **Connie Stevens** sued by **Eddie Fisher** for divorce . . . **Christopher Lee** has cameo vampire role in **Ringo Starr's** "Magic Christian" film . . .

Las Vegas billing reads: **Dean Martin** presents **Engelbert Humperdink** . . . It was **Petula Clark's** TV show, but only **Andy Williams** sang their competing single! . . . **Steve Lawrence** and **Eydie Gorme's** next LP revives **Tom Jones'** "It's Not Unusual" . . .

Latest U.S. **Elvis Presley** single, "Ghetto" . . . After **Beatles'** "Get Back," how about **Twiggy's** "Get Front"? . . . If **Jimmy Young** was to telephone **Gladys Knight,** would he get the **Pips?!** . . .

Next week, **Mary Hopkin** begins waxing new LP under **Paul McCartney's** direction. . . . In Torquay, **Barry Ryan** now resting — with brother **Paul Ryan** and mother

. . . . and JOHNNY concentrates on putting the ball right down the middle of the fairway. He is a very good player with a low handicap.

Marion Ryan keeping him company . . . . Guitarist with **Misunderstood** group named **Glenn Campbell.** . . .

On Northern Songs problems, **Paul McCartney** receiving advice from U.S. lawyer **Lee Eastman**—his father-in-law . . . **Lewis Merenstein** and **Bob Schwadi** (managers of the **Tymes, Miriam Makeba** and **Van Morrison**) negotiated deal with **Peter Walsh** here . . . Expect first **George Harrison** composing hit from **Joe Cocker's** new single . . .

Decca's new **Noel Harrison** release a **Bob Dylan** composition . . . Chart newcomer **Tommy Roe** and **Joe South** share same manager — **Bill Lowery** . . . Flipside of current **Frankie Vaughan** single penned by **Marty Wilde** and co-writer **Ron Scott** . . .

Rolls-Royce for **Frankie Vaughan** . . . Hollywood film role by **Engelbert Humperdinck** mooted, playing opposite **Zero Mostell** . . . For European representation **Janis Joplin** captured by **David Apps** for the **Colin Berlin** office . . .

U.S. agent **Matt Gregory** negotiating cabaret for **Georgie Fame** at Las Vegas . . . Late **Alma Cogan's** composition likely for **Patti Page's** next single . . . Asked what he thought of **Beatles'** "Yellow Submarine," **Tiny Tim** said he didn't understand Japanese politics! . . .

Over screen credits, **O. C. Smith** sings "Learning Tree" title song . . . **Osmond Brothers** now recording for **Andy Williams'** own Barnaby label . . . More **Paul Anka** songs commissioned by **Frank Sinatra** . . .

British actress **Janette Scott** (wife of singer **Mel Torme**) awaits happy event . . . Flipside of **Judy Carne's** new single revives **Bernard Cribbins'** "Right Said Fred" . . . Is **Cream's** "Badge" on Polydor lapel? . . .

Platters' "My Prayer" hit next **Bobby Hatfield** single . . . In Sweden, **Peter Sarstedt** No. 1 . . . **Craig Douglas** could retitle **Sandie Shaw's** hit "Monsieur Hotpoint"! . . .

Herb Alpert's "This Guy" could become **Burt Bacharach** and co-writer **Hal David's** biggest standard . . . Untrue **Sandie Shaw** making take-over bid for **Equals'** "Slipper Tree" . . . Are Ulster people singing **Four Tops'** "Bernadette" or retitled **Elvis Presley** "**Devlin** Disguise"?! . . .

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